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THE CONNOISSEUR SERIES.

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# PORTRAIT MINIATURES.

## THE CONNOISSEUR SERIES.

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# PORTRAIT MINIATURES

## FROM THE TIME OF HOLBEIN 1531 TO THAT OF SIR WILLIAM ROSS 1860. A HANDBOOK FOR COLLECTORS

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BY

GEORGE C. WILLIAMSON, LITT.D.

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# PREFACE.

In treating of miniatures it is impossible to avoid reference to the standard book on the subject,—Dr. Propert's "History of Miniature Art." He has practically covered the entire ground in his volume, and having devoted the greater part of a well-spent life to its study, is *facile princeps* with regard to the art. Both to my good friend the author, and to his volume, I cordially acknowledge my indebtedness, and if in any way I have quoted him without acknowledging the reference, I beg he will forgive me for the oversight.

From its very sumptuous character, his volume is beyond the reach of many collectors, and in the absence of a smaller handbook, this work has been compiled.

For many biographical notes I would acknowledge the assistance that I have received from such well-known works as Walpole's "Anecdotes" and "Letters," Bryan's "Dictionary," and Lord Ronald Gower's "Art Treasures of England." The Burlington Fine Arts Club Catalogue, very much of which was compiled by Dr. Propert, and which is inaccessible to the general

public, has also been laid under contribution, and use has been made of various articles on miniatures by Mr. Holmes, Mr. Foster, Mr. Burn, and other writers.

For the accounts of Richard Cosway, of his pupils Andrew and Nathaniel Plimer, and of John Smart, I alone am responsible. Most of this matter is new to the public, and is the result of original and careful research.

For all the details as to various collections and their contents, and for the whole of Chapters I., IX., X., and XI., I alone must be held responsible, and for the general scheme of the volume. The chapters on workers in enamel and on foreign miniaturists have necessarily been compiled from books and catalogues issued on the continent. These I have carefully examined, and many of the statements they contain have been verified or corrected.

With regard to Andrew Robertson, I would tender my thanks to his daughter, Miss Emily Robertson, for the information placed at my disposal, both from the memoirs of her father and from family papers.

For the illustrations I am warmly grateful to all the owners of miniatures who have generously permitted their treasures to be photographed and reproduced.

Specially in this place would I tender an acknowledgment of very grateful thanks to Her Majesty the Queen, who has added to

her many gracious acts on my behalf the permission to reproduce in this volume any of the miniatures in the royal collection.

To the amateur collector I present my volume, and I trust that in his hands it may be of some service. I hope it may stimulate him to pursue with greater knowledge and enthusiasm the collection of miniatures, and I am sure that their fascination will amply repay him for his pains, and the beauty of the treasures he accumulates will be a constant source of delight to him, and an incentive to the further study both of history and of art.

GEORGE C. WILLIAMSON.

THE MOUNT,
GUILDFORD, SURREY.
1897.

# TABLE OF CONTENTS.


| | | PAGE |
|---|---|---|
| PREFACE | | v |
| LIST OF ILLUSTRATIONS | | xi |
| CHAP. I. | THE AMATEUR COLLECTOR | 1 |
| II. | EARLY MINIATURISTS | 18 |
| III. | HILLIARD, OLIVER AND COOPER | 24 |
| IV. | EIGHTEENTH CENTURY MINIATURISTS | 44 |
| V. | COSWAY AND THE PLIMERS | 61 |
| VI. | NINETEENTH CENTURY WORK | 78 |
| VII. | PAINTERS IN ENAMEL | 89 |
| VIII. | FOREIGN MINIATURISTS | 115 |
| IX. | MODERN WORK | 124 |
| X. | BIBLIOGRAPHY | 133 |
| XI. | NOTABLE COLLECTIONS | 142 |
| INDEX | | 167 |

# LIST OF ILLUSTRATIONS.

N.B.—The copyright and privilege of reproduction for *all* the illustrations in this volume are strictly retained by the author on behalf of the various owners of the miniatures. Many of the photographs have been taken specially for use in this work by Messrs. Elliott and Fry, Mr. W. E. Gray, Mr. James Hyatt, Messrs. Harrison of Lincoln, and Messrs. Hinton and Robinson of Guildford.

The collotypes are by Mr. James Hyatt of Great Russell Street, and the process blocks by Messrs. Walker and Boutall.

Some of the collotypes are, by kind permission of the author and Messrs. Sampson Low and Co., copied from Lord Ronald Gower's monumental work on Historic Galleries of England.

Special thanks are due to Doctor Lumsden Propert and the Fine Art Society for permission to reproduce several of the miniatures from the Propert Collection recently dispersed.

Many of the miniatures are specially recorded on the plates as signed and dated. It must not be taken that those so marked are the *only* ones signed or dated, but in cases where it was important to record a master's signature, or an important date, or the difference between the miniature illustrated and the usual work of the artist, it has been done as a guide and help to the collector.


PAGE

LADY RAVENSWORTH, LADY PAUL, and MISS SIMPSON. By Andrew Plimer. Owner, C. J. Wertheimer, Esq. . . . . 1

HARRY, LAST DUKE OF BOLTON. Owner, Hon. Mrs. Forester. EDMUND, 8TH EARL OF CORK. Owner, Lady Sarah Spencer. LADY HAMILTON. From the Hughes Anderdon Collection. Three plates on one page. All by Richard Cosway, R.A. 2

MR. AND MRS. ELLIS. Owner, the Earl of Ilchester. WILLIAM S. POYNTZ, ESQ. Owner, Lady Sarah Spencer. Three plates on one page. All by Andrew Plimer . . . . . 4

A GIRL'S HEAD. By an unknown eighteenth century artist, one of a set of seven, of very unusual colouring and technique. Owner, Robert Dicker, Esq. . . . . 6

PAGE

QUEEN MARIE ANTOINETTE. By M. V. Costa. Owner, J. Ward-Usher, Esq. . . . . 8

QUEEN CATHARINE OF BRAGANZA, WIFE OF CHARLES II. By Nathaniel Dixon. From Princess Charlotte's Collection. JANE HYDE, COUNTESS OF ESSEX. By Bernard Lens. Signed and dated 1722. Both belonging to J. Ward-Usher, Esq. . . . . 10

THE MISSES BERRY. Friends of Horace Walpole. By George Engleheart. From the Goldsmid Collection. Owner, C. J. Wertheimer, Esq. . . 12

GEORGE MONK, DUKE OF ALBEMARLE. By Samuel Cooper. Owner, Her Majesty the Queen 14

CAPTAIN FAULKNER. By George Engleheart. Owner, the Earl of Wharncliffe . . . . . 16

HENRY VIII. Two miniatures by an unknown artist who was in England prior to Holbein's first visit in 1526. Owner, Her Majesty the Queen . . . . . 18

LADY AUDLEY and CHARLES, SON OF CHARLES BRANDON, DUKE OF SUFFOLK. Both by Holbein. Owner, Her Majesty the Queen . . . . 20

CATHERINE HOWARD, WIFE OF HENRY VIII., and HENRY, SON OF CHARLES BRANDON, DUKE OF SUFFOLK. Both by Holbein. Owner, Her Majesty the Queen . . . . . 22

PRINCESS ELIZABETH. By Sir Antonio More. An oil miniature painted on slate. From the Propert Collection. QUEEN ANNE OF DENMARK. By Isaac Oliver. Owner, Her Majesty the Queen . 24

THE FOUR MINIATURES BY NICHOLAS HILLIARD FROM THE BOSWORTH JEWEL BELONGING TO HER MAJESTY THE QUEEN . . . . . 26

NICHOLAS HILLIARD. By Himself. Owner, Mr. J. W. Whitehead. . . . . 26

HENRY, PRINCE OF WALES. By Isaac Oliver. Owner, Her Majesty the Queen . . . . . 28

GEORGE CLIFFORD, EARL OF CUMBERLAND. PHILIP HOWARD, EARL OF ARUNDEL. QUEEN ELIZABETH. Three plates on one page. All by Isaac Oliver, and belonging to the Earl of Carlisle . . . . . 30

PAGE

ARTHUR CAPEL, EARL OF ESSEX, AND THE COUNTESS OF ESSEX, IN ONE GROUP. By Peter Oliver. Owner, the Earl of Carlisle . . . . 30

JAMES I., ROBERT DEVEREUX, EARL OF ESSEX, and FRANCES, COUNTESS OF ESSEX. Three plates on one page. All by Isaac Oliver. Owner, the Earl of Carlisle . . . . . 32

ANOTHER MINIATURE OF FRANCES HOWARD, COUNTESS OF ESSEX. By Isaac Oliver. Belonging to the Earl of Derby . . . . . 32

TWO MINIATURES OF QUEEN ANNE OF DENMARK. By Isaac Oliver. One belonging to Her Majesty the Queen and the other to the Earl of Carlisle . . . . . 34

ROBERT DEVEREUX, EARL OF ESSEX. By John Hoskins. Owner, Her Majesty the Queen . . 36

ROBERT, EARL OF SOMERSET, LUCIUS CARY VISCOUNT FALKLAND, and JAMES I. Three plates on one page. All by John Hoskins, and belonging to Her Majesty the Queen . . . . 36

OLIVER CROMWELL. By Samuel Cooper. Owner, the Duke of Devonshire . . . . . 38

MARGARET, COUNTESS SPENCER. By Thomas Gibson. Owner, the Earl of Carlisle . . . . 40

JOHN, LORD SOMERS, LORD HIGH CHANCELLOR. Signed and dated 1683. By Thomas Flatman; and A NOBLEMAN WEARING THE RIBBON OF THE GARTER, attributed to one of the Cleyn family, and signed in monogram. Owner, Doctor Williamson . . . . . 42

THOMAS FLATMAN. By Himself. Owner, the Duke of Buccleuch; and SIR THOMAS HENSHAW. By the same artist. Also the artist's signature and date at the back of the miniature. Owner, Ernest A. Lloyd, Esq. . . . . 42

THE COUNTESS OF PETERBOROUGH. By Lawrence Crosse. Owner, C. E. Lees, Esq. A GENTLEMAN IN ARMOUR. By Nathaniel Dixon. From the Propert Collection . . . . . 44

THE WIFE OF BERNARD LENS. By A. B. Lens, signed in monogram. Owner, J. Ward-Usher, Esq. . . . . 46

PAGE

THEIR ROYAL HIGHNESSES THE DUKE OF YORK AND DUKE OF CLARENCE AS BOYS. By Jeremiah Meyer, R.A. Owner, C. J. Wertheimer, Esq. 46

FOUR PORTRAITS OF LADIES. On one page. All by John Smart, and signed and dated. Owner, C. J. Wertheimer, Esq. . . . . 48

JOHN MASTERMAN. By John Smart. COLONEL THE HONOURABLE THOMAS FANE. By Richard Cosway, R.A. Both belonging to J. Ward-Usher, Esq. . . . . 48

QUEEN CHARLOTTE. By Ozias Humphrey. Owner, Her Majesty the Queen . . . . . 50

ANOTHER MINIATURE OF QUEEN CHARLOTTE. By the same artist; and one of GEORGIANA, DUCHESS OF DEVONSHIRE. Both from the Royal Collection . . . . . 50

A THIRD PORTRAIT OF QUEEN CHARLOTTE. By the same artist, but after Gainsborough. Owner, Her Majesty the Queen . . . . . 52

THE DUCHESS OF GLOUCESTER, from the Royal Collection; and LADY GRACE DUCKETT, from the Propert Collection. Both by the same artist 52

THE COUNTESS OF DERBY AND HER DAUGHTER, from the Whitehead Collection, and a LADY AND CHILD, from the Propert Collection. Both by Samuel Shelley . . . . . 54

ABDUL KHAN, by William Wood; and the HONOURABLE MRS. FINCH, by an unknown contemporary artist. Both belonging to J. Ward-Usher, Esq. . . . . 54

THREE LADIES, by George Engleheart; two from the Wertheimer Collection and one from the Propert Collection . . . . . 56

HORACE WALPOLE, EARL OF ORFORD, by Nathaniel Dixon. Signed and dated 1760, from the Whitehead Collection . . . . . 56

TWO MINIATURES OF LADIES, by George Engleheart; and one that is either by George or by J. D. Engleheart. All three belonging to C. J. Wertheimer, Esq. . . . . 56

A MAN WITH THREE CHILDREN. Attributed to Charles Sheriff. Owner, C. J. Wertheimer, Esq. 58

PAGE

A LADY, by Samuel Cotes, from the Propert Collection; and LADY FRANCES HOWARD, by the same artist. From the Earl of Carlisle's Collection . . . . . 58

GEORGE III. By William Grimaldi. Owner, Her Majesty the Queen . . . . . 60

ALEXANDER, 4TH DUKE OF GORDON. Dated 1805. By the same artist. From the Whitehead Collection . . . . . 60

PETER BURRELL, afterwards 1ST LORD GWYDYR, LADY PRISCILLA BURRELL, his wife, afterwards BARONESS WILLOUGHBY DE ERESBY in her own right, and ROBERT, her brother, 4TH AND LAST DUKE OF ANCASTER AND KESTEVEN. Three plates on one page, all by Richard Cosway, R.A., and belonging to the Hon. Willoughby Burrell . 62

GENERAL HARVEY. A very early work by Cosway. Belonging to the Hon. Mrs. James Stuart Wortley . . . . . 62

LADY CAROLINE HOWARD, afterwards LADY CAWDOR, and ANOTHER LADY. Both by Cosway. From the Earl of Carlisle's Collection . . 64

WILLIAM, 5TH DUKE OF DEVONSHIRE, and WILLIAM SPENCER, 6TH DUKE OF DEVONSHIRE. Both by Cosway. From the Duke of Sutherland's Collection . . . . . 64

HENRIETTA, DUCHESS OF PORTLAND, AS A CHILD; owner, the Duke of Portland; and THOMAS LORD LYTTELTON; owner, the Viscount Cobham. Both by Cosway. Also an illustration of the exquisite enamel and jewel work at the back of the last named miniature . 66

LADY ELIZABETH FOSTER. By Cosway. Signed and dated 1784. Owner, J. Ward-Usher, Esq. . 68

GEORGE IV. AS A CHILD, being the first miniature Cosway painted of the king, from the Propert Collection, TWO CHILDREN OF WILLIAM, 5TH DUKE OF DEVONSHIRE, also by Cosway, belonging to the Hon. Blanche Pitt . . . . . 68

LARGE AND VERY FINE MINIATURE OF A LADY. By Andrew Plimer. Belonging to C. J. Wertheimer, Esq. . . . . 70

PAGE

COSWAY'S USUAL SIGNATURE (in the letterpress) . 71

LADY AFFLECK AND HER DAUGHTERS. A group by Andrew Plimer. Belonging to Ernest A. Lloyd, Esq. . . . . 72

LADY AUGUSTA ELIZABETH FINCH. By Andrew Plimer; and MRS. BALL, attributed to James Nixon. Both belonging to C. J. Wertheimer, Esq. 74

THREE MINIATURES, by Plimer, of GEORGIANA, DUCHESS OF DEVONSHIRE; two belonging to the Earl of Carlisle, and one from the Joseph Collection . . . . . 76

MINIATURE OF A LADY. By the same artist. Belonging to C. J. Wertheimer, Esq. . . . . 76

A GENTLEMAN, in the special ivory frame described on page 77. Owner, the Earl of Ilchester. MARIA, COUNTESS WALDEGRAVE. Owner, the Earl of Portarlington. Both by Richard Cosway, R.A. . 76

JOHN TRUMBULL. By Andrew Robertson. Owner, J. W. Whitehead, Esq. . . . . 78

ANOTHER MINIATURE, by the same artist, and from the same Collection, representing LIEUT.-GENERAL SIR T. HISLOP . . . . . 80

MRS. ROBINSON. By William Wood. From the Whitehead Collection . . . . . 82

ELIZA FARREN, COUNTESS OF DERBY. By Sir Thomas Lawrence, P.R.A. Owner, Her Majesty the Queen . . . . . 84

ANOTHER MINIATURE, by the President, representing MRS. SIDDONS, and now belonging to the National Gallery . . . . . 84

THE PRINCE OF WALES AND THE EMPRESS FREDERICK AS CHILDREN. By Sir William Ross. Owner, Her Majesty the Queen. (Block used by permission of the "Gentlewoman") . . 86

THREE ENAMELS, by Petitot, from the Earl of Carlisle's Collection, representing LOUIS XIV., ARTHUR, EARL OF ESSEX, and PHILIPPE, DUC D'ORLÉANS . . . . . 88

FOUR MORE ENAMELS, by the same artist, from the same Collection, representing the DUC D'ORLÉANS, LOUIS XIV., CARDINAL MAZARIN, and A GENTLEMAN . . . . . 92

PAGE

ANOTHER ENAMEL, by Petitot, of LOUIS XIV., and a Miniature by Isabey of NAPOLEON I. Both from the Ward-Usher Collection . . . . 94

ENAMEL OF RACHEL, COUNTESS OF SOUTHAMPTON. By Petitot. Signed and dated 1643. Belonging to the Duke of Devonshire . . . . 98

AN ENAMEL, by Petitot, of LOUIS XIV., on a gold box, and three enamels by the brothers J. P. and A. Hualt, from the Schuldt Collection . . . . 100

THE DUCHESS OF BUCKINGHAM AND HER SON. By C. F. Zincke. Belonging to J. Ward-Usher, Esq. . . . . 102

COLLEY CIBBER. By W. Robinson. Owner, Her Majesty the Queen . . . . . 104

WILLIAM MEYER. By Jeremiah Meyer. Owner, J. W. Whitehead, Esq. . . . . 106

JACK BANISTER, by Henry Edridge, from the Propert Collection; and MISS SCOTT, an enamel by Henry Bone, R.A., from the Duke of Portland's Collection . . . . . 108

HIS ROYAL HIGHNESS THE PRINCE REGENT. By Henry Bone, R.A. An enamel belonging to H.R.H. the Duke of Cambridge, K.G. . . . 110

ANOTHER ENAMEL of GEORGE III. by Henry Bone, R.A., and a miniature by Gauci of LA DUCHESSE D'ANGOULÊME. Signed and dated. Both from the Ward-Usher Collection . . . . 112

ELIZABETH I. AND ELIZABETH II. OF RUSSIA. By Elfenbein von Meuret (Russian artist). From the Schuldt Collection . . . . . 114

TWO MINIATURES of MARY, QUEEN OF SCOTS, and one of FRANCIS DAUPHIN OF FRANCE. All by François Clouet, and from the Royal Collection . . . . . 116

NAPOLEON I. By Mademoiselle Herbelin. PETER THE GREAT OF RUSSIA. By Elfenbein von Meuret. Both from the Schuldt Collection . . 118

MADAME RÉCAMIER. By P. A. Hall. Owner, J. Ward-Usher, Esq. . . . . 120

THE EMPRESS JOSEPHINE AND THE EMPRESS MARIE LOUISE. Both by Isabey. Owner, J. Ward-Usher, Esq. . . . . 122

PAGE

J. LUMSDEN PROPERT, ESQ. By Alfred Praga (Vice-President Society of Miniaturists) . . . 124

THREE MINIATURES OF LADIES, one being of MRS. JOHN SMART. By Ernest Lloyd (Treas. Society of Miniaturists) . . . . . 126

MINIATURE OF THE LATE MR. MATTIEU WILLIAMS, and another of A CHILD'S HEAD. By Alyn Williams (President Society of Miniature Painters) . . . . . 128

GWENDOLEN M. WILLIAMSON (daughter of the author). By Ida Lovering, of the Society of Miniaturists . . . . . 130

GEORGE IV. An unfinished miniature. By John Russell, R.A. Owner, F. H. Webb, Esq. . . . 132

RICHARD BRINSLEY SHERIDAN. By J. D. Engleheart. From the Propert Collection. (These two miniatures by permission of Cassell and Co.). 134

ANOTHER UNFINISHED WORK by John Russell, R.A., representing MRS. YOUNG. Owner, F. H. Webb, Esq. . . . . 136

GENERAL BELL. Owner, Miss Poynter. MISS BACON, 1785. Owner, Mrs. Knolleke. Both by John Russell, R.A. . . . . 138

LADY RODNEY. By Nathaniel, or Andrew, Plimer. Owner, C. J. Wertheimer, Esq. . . . . 140

FRANCES HOWARD, COUNTESS OF SOMERSET; and GEORGE VILLIERS, DUKE OF BUCKINGHAM. Both by Isaac Oliver. From the Royal Collection . . . . . 142

CHARLES II. By Samuel Cooper. Owner, Her Majesty the Queen . . . . . 144

JAMES, 2ND DUKE OF RICHMOND. By Alexander Cooper. Owner, Her Majesty the Queen . . . 146

LADY LYTTELTON. By William John Thompson. Owner, H.R.H. the Duke of Cambridge, K.G. . 146

THE COUNTESS OF EUSTON. By John Hoppner, R.A. Signed. From the Whitehead Collection 148

MARGARET WOFFINGTON. Attributed to Zoffany. Owner, Her Majesty the Queen . . . . . 148

TWO MINIATURES OF LADIES. By unknown eighteenth century artists. From the Woodroffe Collection . . . . . 150

PAGE

MRS. JAGGER (*née* HAMILTON). By Thomas Hargreaves, of Liverpool. Owner, Miss Fletcher . 152

THREE MINIATURES. From the Propert Collection. QUEEN JANE SEYMOUR, By Holbein. SAMUEL BUTLER. By David Loggan. LADY DUCKETT. By Humphrey . . . . . 154

THE DUCHESS OF GORDON AND MRS. MOFFAT. By Richard Cosway, R.A. From the same Collection . . . . . 156

LADY NORTHWICK AND A LADY. By Nathaniel Plimer. From the same Collection . . . . . 156

A LADY. By William Wood. From the Whitehead Collection. Signed . . . . . 158

MADAME LE BRUN. By Rouvier. Signed and dated 1785. MADAME LA DUCHESSE DE NEMOURS. By P. Daubigny. Signed. Both belonging to Mr. J. Ward-Usher . . . . . 160

MADAME LA PRINCESSE DE LAMBALLE, by Fragonard, and two enamels, KITTY FISHER, after Sir Joshua Reynolds, and KITTY CLIVE, by Zincke. All from the Ward-Usher Collection . . . . 162

THE PRINCESS BORGHESE, sister of Napoleon I. By Bianca Anguissola. Signed. From the same Collection . . . . . 162

MARY, QUEEN OF SCOTS, in a ring by an unknown artist, and AUGUSTUS THE STRONG, by Dinglinger, mounted in the ivory figure of a pedlar. From the same Collection . . . . . 162

GREGORY, WILLIAM, 11TH BARON SAYE AND SELE. By George Engleheart. THOMAS MAY. By Samuel Cooper. MISS LINDECK. By George Chinnery. Owner, Doctor Williamson . . . . . 164

CHARLES II. By David Loggan. Pencil drawing on vellum from life for the engraving. Owner, Doctor Williamson . . . . . 164

ELIZA, COUNTESS OF DERBY. GEORGIANA, DUCHESS OF DEVONSHIRE. Belonging to the Earl of Wharncliffe. Also THE COUNTESS OF SHAFTESBURY and LADY BARBARA ASHLEY. Belonging to Lord de Mauley. All by Richard Cosway, R.A. . . . . 166

PAGE

THE TWO CHILDREN OF THE EARL OF BESSBOROUGH. By the same artist. Also belonging to Lord de Mauley . . . . . 168

MRS. WILLIAM RUSSELL and A MILITARY MAN. By John Russell, R.A. . . . . 170

# MINIATURES.

## CHAPTER I.

## THE AMATEUR COLLECTOR.

IT is unnecessary in a handbook of this description to make any reference in the opening chapter to illuminated manuscripts, and to the early miniatures which are to be found on the pages of such manuscripts, whether in missals or psalters.

My object in the following pages is to introduce the amateur collector, using the word amateur in its widest and best sense, to *portrait* miniatures only. I wish to give him some brief information as to the artists who painted them, the technique and style of each artist or period of work, the class of miniature produced, for which the collector should search, and the forgeries of original work which will present themselves to him, and which he must carefully avoid.

I have no intention of entering into the vexed question of etymology of the word "miniature," nor of presenting my readers with a well prepared definition of the term, as I am convinced that those for whom this

book is to be of service are already in possession of their own definition.

I have to deal with portraits "painted in little," as these fascinating pictures were originally termed; with minute representations of the human face and form painted upon card, vellum, or ivory, or prepared in enamel, of such size as to be easily carried in a pocket,—the work of men differing as widely in period and in technique as Holbein and Ross, Cosway and Hayter.

I take it that my readers will not generally include the wealthy collectors who can, at the auction rooms of Messrs. Christie or in the repositories of New Bond Street, purchase the finest and rarest examples of miniature art regardless of all cost. Such collectors will necessarily possess Dr. Propert's "History of Miniature Art," and the catalogues of the Burlington Fine Arts Club, and of the great collections. My readers will, I hope, be the far more numerous class who indulge in a taste for these delightful portraits, with the caution and deliberation that is begotten of a moderate income and who possess but small means to apply to the luxury of collecting.

Miniature collecting for such a person is not an impossible joy. If carefully conducted it may be a supreme pleasure, and even a profitable investment, if so sordid a consideration may be mentioned. In one way the miniature collector has an advantage



HARRY, SIXTH AND LAST DUKE OF BOLTON.

OWNER THE HON. MRS. FORESTER.



EDMUND, EIGHTH EARL OF CORK.

OWNER LADY SARAH SPENCER.



LADY HAMILTON.

HUGHES ANDERDON COLLECTION.

over very many of his own order. His science is not burdened with technical phrases, and he has not, like the print collector, to distinguish carefully between first and second states, brilliant and rich impressions, mezzotints and etchings, nor does he trouble himself with proofs, varieties, and mint marks, as does the numismatist; nor with water-marks, perforations, limited issues, and sheet letters, as does the philatelist; nor with all the varied phrases in which the conchologist, entomologist, and bibliophile love to distinguish the divisions of their science.

The collector of miniatures, however, has an advantage which he shares with the collector of fine prints, the philatelist, and the numismatist, and which, perchance, the bibliophile or violin collector envies him. His collection is portable, and he can carry its gems in his pocket and take them with him from place to place to exhibit to his friends.

The collector of fine miniatures must, I take it, be for some time the *general* collector of miniatures. Experience alone — and that experience begotten of years of collecting and acquired in the auction room, in conversations with collectors and dealers, in careful study of fine specimens and well-known collections—will give him the judgment necessary to the collection of choice examples of the art. I cannot offer to make

the tyro into a connoisseur by my pages, and still less to instruct him in all the wisdom needed to detect a master's hand or dismiss a forged miniature. He will probably, in acquiring that wisdom, have to purchase many an unimportant miniature, and even acquire some that are fraudulent copies. As in every phase of life, he must buy his experience; and he will find, as every collector does, that experience once acquired remains in the form of a trained judgment, and a facility for detection that no amount of bookwork will ever explain or transfer.

A collection embracing only fine picked specimens will be beyond the reach of the collector for whose use this book is compiled, but it is quite possible for a collection to be formed by the man of moderate means whose income is from six hundred, say, to a thousand a year, which shall include some really good examples of the works of the great masters. When I recommend general collecting at first it is not that I would advise the formation of a large collection of ordinary and unimportant miniatures. The rule should be constantly to weed out valueless pictures and retain fine examples, as in the end the entire value of a collection is oftentimes ruined by the overwhelming mass of rubbish that covers the few fine treasures, A small and carefully selected collection is of far greater value. At first the col-



MRS. ELLIS.



MR. ELLIS.

OWNER THE EARL OF ILCHESTER.



WILLIAM S. POYNTZ, ESQ.

OWNER LADY SARAH SPENCER.

lector will not only frequent the auction rooms of the Metropolis, but will search the provincial jewellers' and pawnbrokers' establishments in quest of his spoil, and gathering up whatever appeals to him as beautiful, or as well drawn and coloured, will bear home for more careful investigation the fruits of his search. He will in this way better learn to trust his own judgment, and so will better educate it than by lingering at Christie's sales and bidding only for those miniatures which he notices are admired by the dealers, and for which they are eagerly competing.

It is certain that by promiscuous buying he will acquire some rubbish. There are many common, wretched daubs called miniatures to be seen; there were great masters in the old days, but they had a host of followers who copied their work and produced pictures that have hardly any merit. These will certainly fall into the collector's net, but, nevertheless, this method of collecting is the right one if judgment is desired. The rubbish need not be retained, or if retained may be put into a separate case and eventually handed over to some auctioneer or kindly dealer, to be disposed of even at a loss.

There is another method of collecting, and which differs in every way from the one just mentioned. It consists in the purchase only of genuine and fine minia-

tures under the advice of some eminent collector, expert or trustworthy dealer, and in giving a large sum for a choice picture rather than many smaller sums for mere ordinary ones.

Such a method of collecting is admirable for those who can afford it, and its results are undoubtedly good. If adopted, however, by the man of moderate means he must be prepared to make his purchases very seldom, perhaps only once or twice a year, and he will gather together a small choice collection. It will not however be a comprehensive one. He will also be ignorant of many of the lesser masters and their works, and his judgment will not be tested and strengthened as, by constant purchase and frequent error, it should be. The collector will also have the great disadvantage of being swayed by capricious fashion, which will rule his purchases as it rules the world. Miniatures, like all other precious objects, vary in price according to the prevailing mode, and the collector of fine specimens only will find the prices vary for his treasures according as one artist or another, one period or another, happens to be in demand.

As the result of some careful consideration I am therefore disposed to recommend, even with all its drawbacks, general and promiscuous collecting at first. To a collector possessed of a good sense of beauty, some knowledge of periods and persons, some



A PORTRAIT, ONE OF SEVEN BY THE ARTIST.

Owner of all, Robert Dicker, Esq.

ideas as to technique, signatures, and methods, the result should not be unsatisfactory. Some of the best miniatures that can be acquired are those that for generations have remained in the possession of families. These are sometimes to be found in country sale-rooms or in provincial silversmiths' shops, and, in many cases, a little judicious and courteous inquiry will reveal scraps of history concerning them that will increase their interest a thousandfold. Those persons even who, through stress of circumstance, have had to part with their family miniatures are often disposed, on finding that they are the cherished treasures of a private and educated collector, rather than a dealer, to give such information as they may possess, and often the information is of the highest value.

Even the provincial trader can often add a shred of story to the miniature that will be of interest and form perhaps the clue to unravelling a history that may delight the new owner.

As to names, however, a few words of caution are desirable. Other things being equal, a miniature with a name to it is more valuable than a miniature without a name; but the tyro is far too ready to give names to his miniatures and to accept suggestions. In the cases of family portraits it is generally possible to give accurate names, and to say definitely to whom each miniature

should be attributed. If not at first clear, a little further inquiry, a few letters, or the searching of pedigrees or registers, will often settle a doubtful name, or give the maiden name of a married woman whose identity is uncertain, or distinguish between peers and other persons of title of similar name.

In the case of miniatures about whose history nothing is known, let me strongly and seriously advise the collector not to be in a hurry to attach names to them. He may have an idea whom they represent, and his idea may be founded upon something stronger than mere surmise, but I would pray him not to act upon this theory until he has exhausted all means of verifying the attribution. Few things are more annoying to the careful collector, whether he be the owner or merely an inspecting visitor, than a careless attribution, a mere guess labelled as a piece of certain fact. In some cases the general character of the piece reveals a date that is altogether at variance with the attribution; sometimes the portrait itself is dated and the date has been overlooked, or there are initials upon it that gainsay its owner's fondest hopes; but even if it is not so, a name attached to a miniature upon mere surmise is a piece of fraud and falsification of history most strongly to be reprobated.

By all means let the collector surmise and imagine whose portrait he possesses,



MARIE ANTOINETTE.

OWNER J. WARD USHER, ESQ.

then let him test his surmise and try it. Let him go to the British Museum, South Kensington Museum, or National Portrait Gallery, or to some other celebrated collection of pictures or prints; let him go with his miniature in hand and examine carefully and *judiciously* all the prints or other portraits of the person whose portrait he believes he possesses. Let him verify the artist's date and the date of the person depicted, and carefully and anxiously turn to all possible sources of information as to his hero or heroine's appearance. Then only when he has exhausted all sources of information, let him, unless quite certain of the accuracy of his contention, assume it only upon such and such evidence, or from such and such prints, guarding himself against the annoyance of a better informed collector disturbing by some new piece of definite information his fondly placed attribution.

Even to an expert, such as Mr. Lionel Cust,—who, from the invaluable collection of portraits and of books for reference at the National Portrait Gallery, has, coupled with his own experience the greatest possible chance of accuracy,—the task of identifying faces is difficult and puzzling. How much more hazardous will it be to an ordinary collector, and how careful should he be to avoid dogmatic assertion upon insufficient knowledge.

Let it be fully understood that a miniature when unnamed is just as beautiful and as important as a work of art, and although historically it gains immensely in importance if named, yet if incorrectly labelled the name is more than valueless—it is vicious and dangerous. Once upset an attribution or discover its slender foundation and a doubt is cast on the miniature which it is not easy to remove. Exactly the same reasoning applies to the name of the artist. Even the most ordinary care has sometimes been neglected, and the names of artists applied to miniatures evidently painted before they were born or after their death; and work signed and dated by the artist has been carelessly attributed to another man.

For these reasons it is most important to know the exact date upon which the birth and the death of the artist took place, and time is well spent in searching records in order to ascertain these facts, and so obtain data upon which opinions may be grounded.

I need hardly say that every care should be taken in examining a miniature to discover what it can tell of its own story. With the utmost caution it should be removed from its frame, and, with a strong glass, should be examined in every part. Initials often occur so close to the edge of the ivory that they are hidden by the frame, and even when the tiny letters or the date have been noticed they must be examined

BERNARD LENS. 1680-1740.



JANE HYDE, COUNTESS OF ESSEX.
(SIGNED AND DATED 1722.)

OWNER J. WARD USHER, ESQ.

NATHANIEL DIXON.



CATHARINE OF BRAGANZA.
QUEEN OF CHARLES II.

FROM PRINCESS CHARLOTTE'S COLLECTION.

over and over again, in various lights, in order to clearly identify them.

When written in gold, as is often the case, these letters can only be clearly seen in a reflected light.

Every scrap of paper that is found in a miniature case is of importance, and should be examined and retained. Sometimes it contains a memorandum in pencil, as to the miniature or the date of its completion. Frequently the trade cards of the men who supplied the ivory, or who made the frame or mounted the miniature, have been used as backing to the picture, and sometimes the cards so used are pieces of contemporary playing cards, and their design and colouring help to determine the age of the miniature. The new owner may perhaps intend to reframe his miniature, but even should he do so, he will do well to examine with painstaking care its original frame, and everything connected therewith. On one curious old *papier maché* frame I discovered, deeply scratched, the signature and address of the artist, on a piece of card in another was the name and address of the lady depicted, and in a third a comment on the value of the work, by so great a collector as Walpole himself.

Hidden behind odd pieces of paper, and covered over entirely by an extra backing of card, was found on a miniature the signature of Cosway, and oftentimes not the

face of the miniature, but the oval of paper gummed to the back of the ivory contains the artist's signature, the name, or the date.

I am not careful to advise reframing, as the old frames in which the miniatures are to be found are generally more suitable to their contents, plainer and simpler in style than the new ones that might be supplied, but I would advise owners to have their miniatures opened by an expert or clever workman in their presence, in order that the examination already recommended should be made. There are of course certain fine elaborate cases, with wonderful work in enamel and jewels upon them, which require the most skilful handling, and which it seems a pity to disturb. If the names relating to the miniature are definitely known it may be well to let the picture alone, but in the hands of an expert no frame presents very serious difficulty, and the owner will be the better satisfied when he has discovered all that the portrait can itself say as to its own history.

Quite recently two miniatures that were in the Goldsmid collection, and attributed by their owner to Cosway, have come into the possession of another more eminent collector. He has removed them from an unsuitable frame in which the ignorance of a past generation had confined them, and has carefully examined them and removed the dust and dirt that had accumulated upon



THE MISSES BERRY.
THE FRIENDS OF HORACE WALPOLE.
FROM SIR JULIAN GOLDSMID'S COLLECTION.



OWNER C. J. WERTHEIMER, ESQ.

their surface. The result of this expenditure of time and care upon them is that they are proved beyond all doubt to be fine specimens of George Engleheart's work, and it has now been suggested with very much probability that they represent Horace Walpole's two friends, the Misses Berry.

Arising out of these considerations as to examination and reframing comes the question of the health of the miniatures.

The collector must not overlook the fact that a miniature requires a great deal of attention. It has three great enemies—sunlight, moisture, and heat, and must be protected against each of them. It is not enough to hang up the picture in a cabinet or frame or on a wall, and think that responsibility has ceased, and that no further solicitude is needed.

The chief agent in the destruction of a miniature is perhaps sunlight. The direct rays of the sun should never be permitted to fall upon the portrait, and especially should it be remembered that the glass covers to the miniatures, and the glass of the cabinet in which they are kept, all help to increase the power of the sunlight, and to give to its feeblest rays ability to exercise destructive force. Very many lovely old miniatures have been practically ruined by light. Hung upon a wall or in a case, they are exposed to full sunlight, and the carnations quickly fade, the value of all the

colours is reduced and whitened, and the paler and more delicate tints vanish altogether. If the exigencies of space demand that a wall opposite a window (the worst position in the room for miniatures) must be used, then a blind or curtain should be supplied to the cabinet containing the treasures, and as often as possible the window opposite the cabinet should be shrouded so as to prevent the light falling upon the cabinet and its contents.

It should be remembered that the material upon which the eighteenth century miniature is painted is usually ivory, and that it is a hard and unabsorbent material. There is little opportunity for cohesion between the ivory and the colours, and therefore change takes place the more readily.

The actinic quality of the sun's rays has also to be considered, and its influence upon the component materials of some of the colours.

Miniatures painted on card or on vellum are also affected by sunlight, and should be carefully protected against its rays.

Heat affects the miniature in another way. Miniatures should never be hung near to a fireplace, above a mantelpiece, or on the two jambs of the mantelshelf. The heat is very likely to dry the ivory or cardboard so rapidly as to cause the colours to flake off, and it has even cracked ivory right across, and in this way seriously injured the picture.

SAMUEL COOPER. 1609-1672.



GEORGE MONK, DUKE OF ALBEMARLE.

OWNER—HER MAJESTY THE QUEEN.

The final precaution that must be taken is to avoid a damp wall. Miniatures should be kept in a dry atmosphere, dry fresh air should be allowed access to them, but upon damp foggy days they should not be removed from their cabinets for a long period, nor allowed to remain out in the room exposed to a draught or to the moisture from an open window. Under the best of circumstances, both the glass of the cabinet door and the glass covering the picture are sure to "sweat," and this moisture is apt to penetrate beneath the mount to the picture, and start a growth of mould upon the portrait.

Miniatures that have hung upon a damp wall or in a position in which they are exposed to all the changes of atmosphere are often disfigured by tiny specks of mould, in some cases rendering the covering glass quite cloudy. This mould should be very quickly attended to as it rapidly spreads and will in time ruin the picture.

It must be removed with the greatest possible caution or specks of the colour will come with it, and this work must not be done by the collector himself, but by some qualified expert. Messrs. Vokins of King Street, St. James's Square, can be safely trusted with such a delicate duty.

In some instances, after the removal of the mould, a certain amount of restoration

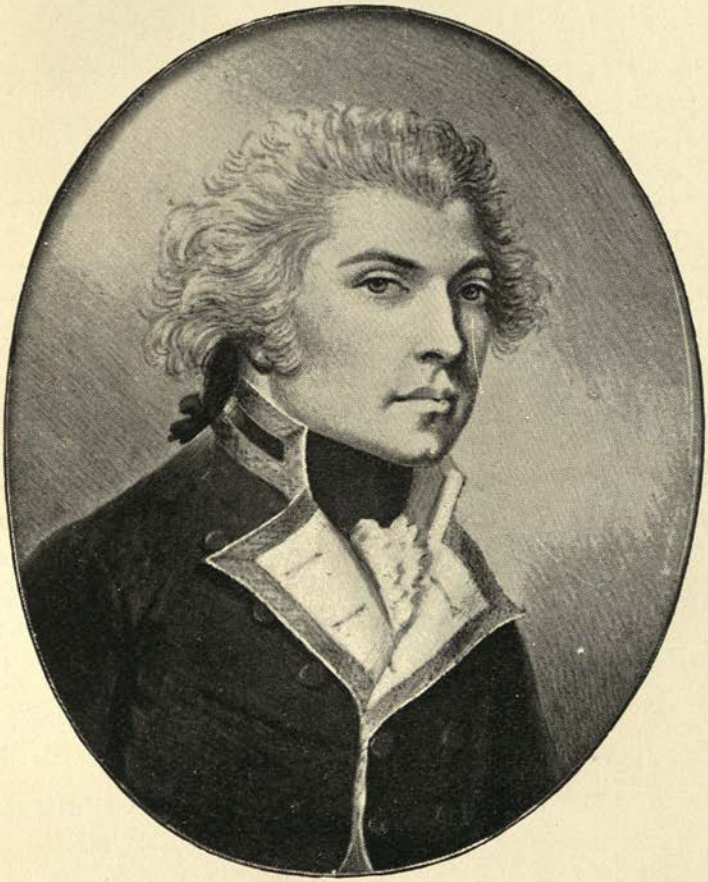
of the miniature is necessary, and this work should only be executed under the direct supervision of such experts as those whom I have just mentioned.

I have seen a miniature quite recently that had been seriously injured by mould, a large spot of the size of a shilling upon it having been covered with minute fungous growth. The miniature appeared to be ruined, but after very careful cleaning and most assiduous patience it presented quite a satisfactory appearance. With proper precautions such serious mischief as this should never have occurred, and the collector will, I hope, have gathered from these few remarks that miniatures need reasonable attention, and ought not to be neglected.

A collector who is really fond of his treasures will attend to them himself. He will see that they are kept away from sunlight, from damp, and from heat, that they are locked away from prying fingers, that their glasses are kept free from dust or moisture, and that the little dainty pictures, so skilfully painted and handed down from bygone generations, shall not in his charge suffer any deterioration, but rather gain in value through his care.

Finally, it may be well to urge the collector to educate himself by his collection. He should read up all the literature upon the subject, every book that he can acquire

GEORGE ENGLEHEART. 1752-1829.



CAPTAIN FAULKNER.

OWNER—THE EARL OF WHARNCLIFFE.

relating to portraits "in little." He will further do well to gather up knowledge about the artists who painted the pictures, and the persons whose portraits are represented, as to the special manner and technique of each artist, the peculiarities of his work, and the life and history of the person depicted.

By these means, he will acquire knowledge of the greatest value, and his collection will become not only a cabinet of beautiful pictures, but also an unceasing stimulant to deeper research.

## CHAPTER II.

## EARLY MINIATURISTS.

THE art of miniature painting in its great glory was an English art, and its greatest proficients were Englishmen, but in the true history of portrait miniatures one artist stands at the head of the list who was not an Englishman. I refer to Hans Holbein.

He was probably born about 1495, and thanks to the most careful investigation of Sir A. W. Franks and Mr. Black, the date of his death has been definitely placed in the year 1543, between October 7th and November 29th.

Van Mander tells us in his "Life of Holbein," that "he worked equally well in oil and in water colours, he painted also miniatures of especial excellence, which last art he learned from one Master Lucas, then in London, whom, however, he very soon far surpassed."

Nicholas Hilliard, the great English artist, who next claims notice, stated in a tract which he published: "Holbein's manner of limning I have ever imitated, and hold it for the best."

AN UNKNOWN ARTIST WHO WAS IN ENGLAND PRIOR TO HOLBEIN'S FIRST VISIT IN 1526. POSSIBLY HOREBOUT.



HENRY VIII.



HENRY VIII.

OWNER HER MAJESTY THE QUEEN.

Dr. Propert has made it very clear that Holbein's master, the "Lucas" alluded to by Van Mander, was Lucas or Luke Horebout. He was of a family of illuminators and miniaturists. His father Gerard was Court Painter to Philip and Mary, the son Luke a painter in the employ of Henry VIII., and the daughter Susannah, mentioned by Albert Dürer in his diary in 1521, was a very talented artist, and married an English sculptor named Whorstly. Hans Holbein, the pupil of Lucas Horebout, became a far greater man than ever his master dreamed of becoming, but the usual fate of a great artist has attended his fair name. Many a picture and many a miniature has been attributed to Holbein which the artist never touched, and the collector must be cautioned against these false ascriptions.

It is hardly necessary to give a word of warning as to purchases, inasmuch as the chances in favour of a Holbein miniature coming into the market at all, or of its sale at anything approaching a moderate price are infinitesimal.

It is, however, important to bear well in mind the date of Holbein's death, 1543, when confronted with portraits attributed to the master, or errors will speedily arise.

Twice Holbein visited England. The first occasion was in 1526, when for some three years he was the guest of Sir Thomas

More. There is no evidence whatever that at this visit he had anything to do with the Court. He was merely the guest of a private gentleman, and it is pretty safe to assume that he never painted the portrait of Catherine of Arragon. The two portraits assumed to represent that queen, which were at Strawberry Hill, possessed a doubtful attribution in Walpole's own mind, according to a note in his catalogue, and the one in the Royal collection at Windsor Castle, on being uncovered, was found to represent Anne Roper, daughter of Sir Thomas More, and to have been painted in 1652 by W. Hollar after Holbein.

The portrait at Wilton of Edward VI., signed by Holbein's name, is clearly not the master's work as the dates forbid the ascription, and of the four portraits of Henry VIII. at Windsor, attributed to Holbein, Mr. Wornum is satisfied that three were painted before Holbein came to England, and the fourth after the artist's death. His criticisms on these four miniatures are clear and convincing. Holbein's second visit to England was in 1531, but by that time his friend and patron More had become Lord High Chancellor, and the painter was soon introduced into the Court circle. The two portraits at Windsor of Henry and Charles, the two sons of Charles Brandon, Duke of Suffolk, who both died on one day in 1551, may be safely accredited to Holbein, and

HANS HOLBEIN. Circa 1495-1543.



LADY AUDLEY.



CHARLES, SON OF CHARLES BRANDON.
DUKE OF SUFFOLK.

OWNER HER MAJESTY THE QUEEN.

also the portraits of Queen Catherine Howard and Lady Audley. The Duke of Northumberland possesses a portrait of Prince Edward, afterwards Edward VI., as a child, and this is probably the one given to the king, his father, as a new year's gift in January 1539, and mentioned in the roll of gifts for 30 Henry VIII. as "By Hans Holbyne, a table of the picture of the Prince's Grace."

Other miniatures, the work of the same artist, are in the collections of the Duke of Buccleuch, Lord Boston, Sir Francis Cook, (Visconde di Montserrat), and Dr. Propert, and the last-named collector possessed a fine and undoubtedly genuine portrait of Lady Jane Seymour, which was at one time in Horace Walpole's possession at Strawberry Hill.

It will be evident, I think, from these few remarks, that although fully prepared to place Holbein amongst the painters of portrait miniatures, and definitely to attribute to him very many works, I am inclined necessarily to cast doubt upon the attributions of many a miniature accredited to him.

The clear and definite precision of his work, its high finish, its brilliant and rich colouring, and the extraordinary life-like accuracy and vivid truth of his portraiture, are happily all tests by which his work can be examined.

His great name has, however, been freely

used, and many a fine portrait, the work of men almost equal to him in power, has been ascribed to Holbein. If definite proof of Holbein's skill in portraiture, such as would be required for drawing "in little" was required, it was given in 1889 at the Burlington Fine Art Club Exhibition, when a sketch in silver point of a male head, a work of rare beauty and very full of character, signed by the master, and dated 1543 was exhibited by Mr. Locker Lampson.

There were other workers, his contemporaries, equally noteworthy, and the names of Justus van Cleef, Gwillim Stretes, and Lavinia Teerlinck must not be overlooked. The last named painter, a very clever lady, highly spoken of by Vasari and Guicciardini, painted Queen Elizabeth's portrait, "finely painted on a card," and received from her majesty, according to Mr. J. G. Nichols' researches, in return, in 1558, "one casting bottell guilt" weighing $2\frac{3}{4}$ ounces.

There are two other artists, mentioned in a translation of "Lomazzo on Painting" by Heydock, of New College, Oxford, as "Shoote and Betts," that preceded Nicholas Hilliard. Walpole concludes that the former artist is one John Shute, "Paynter and Architecte," author of a book on architecture published in 1563, and dedicated to Queen Elizabeth. Nothing, however, is known of his work in miniatures.



CATHARINE HOWARD, WIFE OF HENRY VIII.



HENRY, SON OF CHARLES BRANDON, DUKE OF SUFFOLK.

OWNER—HER MAJESTY THE QUEEN.

The same writer mentions two other artists of the name of Betts, John and Thomas, but nothing is known of them, nor is even their relationship one to the other a matter of any certainty.

In the Propert collection was a fine miniature by T. Betts, representing John Digby, Earl of Bristol, but miniatures by either John or Thomas Betts are of very rare occurrence.

## CHAPTER III.

## HILLIARD, OLIVER AND COOPER.

THE artists already named, to whom may also be added Sir Antonio More, Zucchero, Lucas de Heere and others, practised the art of painting portrait miniatures, as one branch only of their profession. In the latter half, however, of the sixteenth century we come upon the name of the first real miniaturist, an artist who was limner, jeweller, and goldsmith to Queen Elizabeth and to James I., and who adopted miniature painting as his regular occupation.

Nicholas Hilliard was born about the year 1547, and was, so Walpole states, the son of Richard Hilliard of Exeter, High Sheriff of the city and county in 1560, and of Laurence, daughter of John Wall, goldsmith, of London. Hilliard was distinctly a great painter of portrait miniatures. His work is unmistakable: many of his portraits are signed, and most of them have also a motto in Latin and a date upon them.

Of his manner of work Walpole remarked

SIR ANTONIO MORE.



PRINCESS ELIZABETH.

Oil miniature painted on slate.

FROM THE PROPERT COLLECTION.

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ISAAC OLIVER. *Circa* 1551-1617.



QUEEN ANNE OF DENMARK.

OWNER—HER MAJESTY THE QUEEN.

that "although he copied the neatness of his model (Holbein), he was far from attaining the nature and force which that great master impressed upon his most minute works. "Hilliard," he adds, "arrived at no strength of colouring, his faces are pale and void of any variety of tints, the features, jewels, and ornaments expressed by lines as slender as a hair, the exact dress of the times he curiously delineated, but he seldom attempted beyond a head, yet his performances were greatly valued."

Possibly Shakespeare, in the words uttered by Bassanio when he contemplated fair Portia's counterfeit, which may well be assumed to have been a miniature, alluded to Hilliard, who was his contemporary, in the words:

> "Here, in her hair,
> The painter plays the spider; and hath woven
> A golden mesh t' entrap the hearts of men,
> Faster than gnats in cobwebs."

The esteem of his countrymen for Hilliard is also testified to by Dr. Donne who wrote:

> "A hand or eye
> By Hilliard drawn is worth a historye
> By a worse painter made."

and in "Lomazzo on Painting," 1598, translated by Heydock, we are told that "the art of limning has been brought to the rare

perfection in which we now see it by the most ingenious, painful, and skilful master, Nicholas Hilliard."

Foremost amongst the miniatures executed by Hilliard must be mentioned Queen Elizabeth's Prayer Book, a tiny volume, which at one time belonged to Walpole, and was at Strawberry Hill, having been acquired by the great connoisseur from the Duchess of Portland, and which now belongs to Mr. Jeffery Whitehead. It is a book measuring 3 inches by 2 inches, bound in shagreen and having gold enamelled clasps, jewelled. Its sixty-five pages of vellum contain six prayers composed by the queen in a spirit of true devotion, and written by her in a very neat hand in English, French, Latin, Greek and Italian; and at the beginning of the volume are splendid miniatures by Hilliard, *circa* 1570, representing the Duc d'Alençon and Queen Elizabeth.

The volume has passed through the hands of James II., the Duke of Berwick, Duchess of Portland, Walpole, Queen Charlotte (who bought it at the Strawberry Hill sale), and the Duchess of Leeds, down to its present owner. "The work," as Dr. Propert justly remarks, "fully bears out the assertion that Elizabeth was the most cultured woman of her time, and one who must amply have repaid the pains which old Roger Ascham bestowed on her tuition. Few relics of the great past," he adds, "can

*The Miniatures from the Bosworth jewel by "old Hilliard," given to Charles II. by "young Hilliard" by the introduction of the Earl of Pembroke, and described in the catalogue of the Royal collection, by Van der Doort.*



HENRY VII.



HENRY VIII.



EDWARD VI.



QUEEN JANE SEYMOUR.

OWNER HER MAJESTY THE QUEEN.

compete with this tiny book in appealing to our reverence and national pride."

There are four miniatures at Windsor which next claim attention. These are the portraits of Henry VII., Henry VIII., Edward VI., and his mother Jane Seymour. Mr. Holmes, the librarian, says that they were originally attached to a golden jewel, enamelled on one side, with a representation of the Battle of Bosworth Field, and on the other with the roses of Lancaster and York. This enamel jewel work was also probably the work of the master who, as already mentioned, held an appointment as goldsmith at Elizabeth's Court. The jewel has long since vanished, but the four portraits fortunately remain.

Hilliard's own portrait by himself is still extant. It was originally at Penshurst, and now belongs to Mr. Jeffery Whitehead, and is inscribed "Nicus Hillyard Aurifaber Sculptor et celebris illuminator serenissimæ Reginæ Elizabethæ." It is illustrated in Walpole's "Anecdotes," vol. i., and reproduced in these pages.

The work of Hilliard is well defined and easy to recognize. It resembles that which is generally seen in missals and illuminated manuscripts. The colours are perfectly opaque, gold is used to heighten the brilliant effect of jewels and dresses, and the faces present a flat and shadowless appearance.

Tradition asserts that the Queen demanded that no shadows should be represented in her portraits, but the assertion has no evidence to support it.

Many fine Hilliards are in the collection at Montagu House. There is a celebrated one of the Queen, another of Lord Hunsdon, who was her Master of the Horse, and also her cousin, which is dated 1605, and others of Sir Francis Walsingham, Sir Francis Knowles (aged 29), Sir Francis Drake (inscribed *vive ut vivas*), and Sir Edward Osborne.

Many of the Hilliards in this collection belonging to the Duke of Buccleuch, were originally in the cabinet of King Charles I., under the keepership of the unfortunate Van der Doort, and are marked with a crowned C.R. They were lost for generations, but were accidentally discovered and purchased by the late duke in 1878.

Hilliard was in high favour with James I. as well as with Elizabeth, and from the king received a special patent of appointment. He died Jan. 7th, 1619, and was buried in St. Martin's Church in the Fields, Westminster. Laurence Hilliard his son, was his heir and executor, and it was from him that Charles I. received the portrait of Elizabeth, now at Montagu House, as Van der Doort's catalogue describes it as "done by old Hilliard, and bought by the King of young Hilliard."

ISAAC OLIVER. Circa 1551-1617.



HENRY, PRINCE OF WALES.

Owner Her Majesty the Queen.

The very minute flat work of the artist is his distinguishing feature, but his best miniatures are signed with a conjoint N. H. thus—NH, and, as already mentioned, generally possess also a Latin motto and a date. A few other noteworthy miniatures that may be mentioned are those of Mary, Queen of Scots, dated 1579, and the Countess of Dorset in the Whitehead collection, Sir Francis Drake, 1581, belonging to Lord Derby; James I., the Earl of Cumberland, and others belonging to General Sotheby; James I., dated 1608, at Dorchester House, several in the cabinets at Doughty House, Richmond, some fine ones at Welbeck Abbey, and many superb specimens were in Dr. Propert's collection.

To Hilliard succeeded a far greater man, or perhaps it should more accurately be stated, two greater men, Isaac and Peter Oliver, father and son. Later on it will be seen that to them succeeded two men, greater still, the two brothers, Alexander and Samuel Cooper, and in the latter artist the very culminating point of the art was reached.

Isaac Oliver or Olivier was a Leicestershire man, and, as far as I can ascertain, was born in Ashby de la Zouche in 1551, and was probably of foreign extraction, as was the case with very many families resident in that town.

His pocket-book has been preserved, and

the notes in it are partly in French and partly in English. According to Vertue he had some contemporaries living in France bearing the same name, Aubin Olivier of Boisy, the inventor of machinery for stamping money, and Peter and John Olivier, printers at Caen in Normandy.

Of his ancestors or his history or his life there is nothing known, and his work has to speak for itself. Hilliard is said by Walpole to have been his master, and Zucchero, who arrived in England in 1574, assisted him in his earlier efforts. He died at his house in Blackfriars in 1617, and was buried at St. Anne's Church in the same parish. The date of his son Peter's birth is very uncertain, and there is a discrepancy which it seems impossible to clear up in the accepted statements as to it. He died in 1647.

In the hands of these two masters, father and son, miniature painting assumed a new aspect. The old flatness and shallowness of the illuminated manuscript were left behind, and a roundness and life-like character given to the faces. Darker backgrounds first take the place of the bright blue of Hilliard's work, and great care and delicacy are given to the delineation of the fine lace or plain lawn collars that formed so distinctive a feature of the costume of the day. There is a boldness and a robustness in the faces which is very marked, and



GEORGE CLIFFORD.
EARL OF CUMBERLAND.



PHILIP HOWARD.
EARL OF ARUNDEL.



QUEEN ELIZABETH.

OWNER THE EARL OF CARLISLE.

PETER OLIVER. ?-1647.



ARTHUR CAPEL, EARL OF ESSEX,
AND THE COUNTESS OF ESSEX.

OWNER THE EARL OF CARLISLE.

a much more natural effect in the treatment of the hair.

The miniatures done by the Olivers are usually signed with their initials, either I. O. or P. O., in monogram or separately, and are not confined to the usual head and shoulders only, but are often full-length figures and groups of figures.

The younger artist, Peter, was, according to Bryan, employed by Charles I. to make water-colour copies of many of the more important paintings in the Royal Collection, in order that the king when unable to be near to his beloved gallery might possess miniature copies of his favourite pictures, and so continue to enjoy and appreciate their beauty.

One of these copies appeared at the Hamilton Palace sale, and was purchased by her Majesty and so happily returned to its old home at Windsor. "It was a copy," so the Queen's librarian states, "about half the size of the original, of the little St. George and the Dragon, by Raphael, which was sent as a present to Henry VII. by the Duke of Urbino, in return for the Order of the Garter. At the rebellion this picture was sold, and is now in the Hermitage at St. Petersburg." To use the words of the original catalogue, it was "copied by Peter Oliver after Raphael Urban for his Majesty, which is dated 1628, whereof his Majesty has now also the principal in oil

colours, in the said Cabinet Room." It is probable that the king gave this copy to the Marquis of Hamilton, and now that the original has long since left the country, it is a satisfaction to know that the copy has again returned to the Royal Collection.

The large size of many of the miniatures done by Isaac Oliver, and the fact that they represent the entire figure, give them a marked distinction from all others. Perhaps his most remarkable miniature is the one of the three brothers, Anthony, John, and William Browne, which belongs to the Marquis of Exeter. It was originally at Cowdray, and belonged to Lord Montague. Walpole gives a description of it and draws particular attention to the remarkable resemblance to one another of the three brothers represented upon it, and to the motto which it bears, *figuræ conformis affectus.*

It is a picture measuring 10 inches by 9 inches, signed I. O., and dated 1598, and represents three lads in black dresses and black hats, relieved by lace collars and gold chains and belts, and in the background is a page in a silver-laced doublet. Lord Exeter succeeded to it through his grandmother, who was one of the three heiresses of Stephen Poyntz of Cowdray. Earl Spencer, who is descended from another of the three heiresses, has a very fine early copy of the miniature painted in oil on

# ISAAC OLIVER. Circa 1551-1617.



JAMES I.



ROBERT DEVEREUX.
Earl of Essex.



FRANCES.
Countess of Essex.

Owner the Earl of Carlisle.

ISAAC OLIVER. *Circa* 1551-1617.



FRANCES HOWARD, COUNTESS OF ESSEX, AFTERWARDS COUNTESS OF SOMERSET.

She confessed to having poisoned Sir Thomas Overbury in the Tower, for which she was tried, but was afterwards pardoned by the King, and died in 1632.

*Signed.*

OWNER—THE EARL OF DERBY.

copper, and Lady Sarah Spencer possesses yet another copy. In the Jones collection at South Kensington Museum is a full-length miniature representing Thomas Sackville, Earl of Dorset, and at Windsor Castle is the wonderful portrait of Sir Philip Sidney, representing the eminent soldier seated under a tree, and done, as Mr. Holmes conjectures, about 1609.

Of miniatures representing only the head and shoulders, the most noteworthy are those of Henry, Prince of Wales, at Windsor Castle, the Countess of Essex belonging to Lord Derby, and the splendid series of Digby portraits from Strawberry Hill, now belonging to the Baroness Burdett-Coutts and to Mr. Wingfield Digby. The first named, which is described in Van der Doort's catalogue of King Charles's collection as the "biggest, limnest picture that was made of Prince Henry, being limned in a set laced ruff and gilded armour," is one of the greatest works of its kind ever executed. It is a very striking portrait of broad, powerful, sweeping work, executed with a precision and a delicate minuteness which it is impossible to over-praise.

The Digby portraits were those which hung in the "blue breakfast-room," and of which Walpole was so justly proud. They were discovered in Sir Watkin Williams-Wynn's house in Wales, during Walpole's life, having been put away in an oak box

and forgotten, and including several duplicates; they are the portraits of Sir Kenelm Digby, his wife, Lady Venetia, his mother and his family. Some of the Digby miniatures were copies by Isaac Oliver after Vandyck. Most of them are signed by Oliver and dated and inscribed, and others are the work of Peter Oliver, Isaac's son. The Duke of Buccleuch's collection contains very many works by Isaac Oliver, and there are also many in the Whitehead collection.

Save for the signature it is not easy to distinguish the work of the two artists. Perhaps the work of the father is somewhat sterner and more forcible than that of the son, but their miniatures closely resembled one another, and it can hardly be said that Peter Oliver's work is less worthy of praise than is that of his father and master. Vertue records the story that Charles II. acquired a number of fine miniatures from Peter Oliver's widow when she was residing at Isleworth, and in payment granted her a life annuity of £300 a year. Mrs. Oliver, however, some few years afterwards, ventured with great frankness and bluntness of speech to announce her opinion as to certain of the king's favourites to whom he had given some of the pictures, and her words having reached the king's ears her pension was stopped.

There were many other artists at this period who practised miniature painting. Dr.



QUEEN ANNE OF DENMARK.



QUEEN ANNE OF DENMARK.

Owner Her Majesty the Queen.

Propert had a portrait of Queen Henrietta Maria in miniature, in oil on copper, that is undoubtedly the work of the great Vandyck, and there are others that may be attributed with considerable evidence to the same hand. Sir Balthazer Gerbier, a painter to the Duke of Buckingham and afterwards to Charles I., who knighted him in 1628, was another contemporary miniaturist. A letter, quoted by Bryan, is extant, in which the Duchess of Buckingham writes to her husband praying him to have his portrait done "in little" by this artist.

Cornelius Poelemberg painted miniatures in oil of Charles I. and his family, and also did some similar work for James I.

George Jamesone, known as the Vandyck of Scotland, and a fellow pupil with him under Rubens at Antwerp, painted the king when he was in Edinburgh in 1633. Jamesone's miniatures are interesting and powerful.

Penelope Cleyn was a very clever artist, who usually signed her miniatures with her initials, and as a rule worked upon a blue background, and with a certain stiffness and flatness peculiar to her technique. Her father, Franz, was appointed by Charles the designer for the tapestry works at Mortlake. He was a German who attracted the notice of the English minister at Venice, and was by him recommended to Charles when Prince of Wales. Evelyn describes him as a most pious man.

John Hoskins, another miniature painter of the period, has received somewhat scanty attention. His work is very meritorious, and his miniatures greatly resemble those of Penelope Cleyn. There is a certain hardness and flatness about them, but they are fine works, and Hoskins was an admirable draughtsman. There is no evidence to support Redgrave's allusion to a younger man of the same name, a son or a nephew, and although the combinations of the letters J. H. occur on the miniatures, according to Dr. Propert, in at least three different ways, it is generally believed that all are the work of one man. Graham's "English School" contains in a sentence practically all that is known of the life of Hoskins, and to it Bryan adds the date of his death, which is believed to have occurred in 1664. His nephews and pupils were Alexander and Samuel Cooper, and in the latter artist we see the very greatest master of the art that the century produced, and the one who, in his own especial way, was perhaps the greatest of all the English miniature painters.

There is urgent demand for a memoir of Samuel Cooper. The details of his life are hardly known. His birth in 1609, and death, May 5th, 1672, are almost the only dates known in his career; and as he lived much abroad it is not easy to determine the facts of his life. He received his training from

JOHN HOSKINS. ?-1664.



ROBERT DEVEREUX.
THIRD EARL OF ESSEX.

OWNER HER MAJESTY THE QUEEN.



ROBERT EARL OF SOMERSET.



LUCIUS CARY.
2ND VISCOUNT FALKLAND.



JAMES I.
AFTER VAN SOMER.

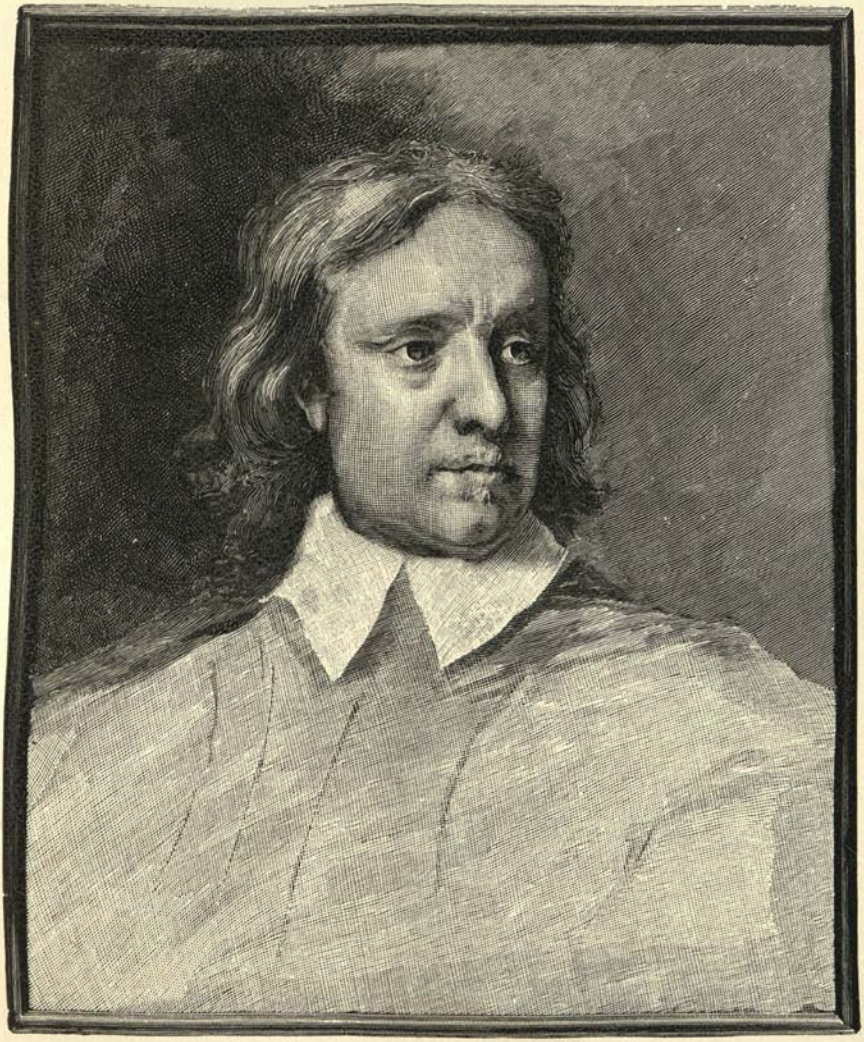
OWNER HER MAJESTY THE QUEEN.

his uncle Hoskins, and possibly also from his brother Alexander. The early part of his artistic career he spent in Paris and in Holland, and it is very probable that careful search in the records of the Bibliothèque Nationale might reveal information respecting him which would be of the greatest interest. It is much to be desired that some one having sufficient leisure would undertake to gather up the threads and form a connected narrative of Cooper's life, but this can only be done by assiduous search in France and at Amsterdam and the Hague. During the Commonwealth Rebellion he was in England, and the English Vandyck, as he has been called, made a great name by his portraits. Walpole's well-known tribute to him may once more be quoted. He declared that if a glass could expand Cooper's pictures to the size of Vandyck's they would appear to have been painted for that proportion, and he adds, "if his portrait of Cromwell could be so enlarged, I do not know but Vandyck would appear less great by the comparison." In these words we have a striking statement of the great feature of Cooper's work. It is marvellous in its breadth, its great power, its very large size and proportion even in the very tiniest of his miniatures.

Pre-eminently Cooper was a painter of men as Cosway, in a later period, and

altogether different style, was of women. It may justly be conceded that the notable men of Cooper's best period were men of noble face, their countenances hard, stern, and strong, and their costume lent itself by its very simplicity and dignity to the adequate presentation of their portraits. This would, however, only add to the difficulty of Cooper's labour, for the leading characteristic is that in his miniatures character and mind, intellect and thought are presented. It is not only a face, rugged and deepset, or sweet and lovable: it is a character, with all its complex and variable nature that Cooper delineates, whether it be Cromwell or Monk, Monmouth, Milton, or May. The details of costume are never neglected; the intricate lacework of the collar is carefully rendered with scrupulous care; the gleam of the armour, semi-transparency of the lawn tie, structure and curls of the wig or natural hair, and brown cloth or leather of the doublet or jerkin, are all faithfully done; but it is upon the face and to the presentation of the man's instinct, life, and habits, that the master devoted his best endeavours, and the result is little short of a marvel. In some instances so earnest was he upon this the most important side of his task that all else was omitted, and, that the face might be the better understood, he left the picture in other ways incomplete, omitting all the bust and form save in shadowy dim outline,

SAMUEL COOPER. 1609-1672.



OLIVER CROMWELL.

OWNER—THE DUKE OF DEVONSHIRE.

and concentrating every scrap of attention upon the features.

There is no need in these pages to repeat the oft-quoted references to Cooper made by the immortal Pepys in his delightful gossiping Diary. In 1668 there are several references to the visits made by Pepys to the artist for the purpose of having the portrait of Mrs. Pepys painted by him, which was done to the Diarist's "full content."

There are allusions to other miniatures painted by Cooper in the same pages, as well as to the artist's great skill in music, for he was evidently a clever performer upon the lute. Another Diarist, Evelyn, makes mention of Cooper, and under date January 10th, 1662, gladly alludes to the service he was permitted to do the artist when one day he held the candle for him while he was drawing a picture of the king's face for the new coinage.

One of the most interesting series of miniatures done by Cooper is the group of fifteen finished and unfinished sketches, many of which are signed, that were contained in the artist's leathern pocket-book, and which, together with the book, a finely tooled silver-clasped volume, now belong to Mr. Edwin Lawrence. Amongst them is a fine portrait of Barbara Villiers, Duchess of Cleveland.

Particularly noteworthy are three wonderful portraits at Windsor. One is of George

Monk, 1st Duke of Albemarle a bold rugged piece of broad portraiture; another, a most lovely picture, of James, Duke of Monmouth, unfinished, showing the head only, and one of King Charles II., an elaborately completed miniature, full of minute detail and exquisite brushwork, but powerful and characteristic to the last degree. Of Oliver Cromwell there are several portraits in existence by Cooper, but all are more or less unfinished, and some mere pencil sketches or studies. Among the latter may be mentioned one very charming study belonging to the Duke of Sutherland, and of more finished portraits the Duke of Buccleuch and the Duke of Devonshire and Mr. Edwin Lawrence each possess very fine examples.

Other portraits that merit especial notice are those of Elizabeth Claypole, Cromwell's daughter, and of the Earl of Strafford, also in the collection at Devonshire House; of Sheldon, Archbishop of Canterbury, belonging to the Duke of Portland; of Lenthall the Speaker, in Mr. Holford's collection; of Walter Osborne, 1st Duke of Leeds and of Seldon; several in the Spencer collection; and the important series that belonged to Dr. Propert, included the portraits of John Milton, John Thurloe, Oliver Cromwell, the Earls of Dartmouth and Southampton, and others.

Cooper's miniatures, were painted on



MARGARET GEORGIANA.
COUNTESS SPENCER.

OWNER THE EARL OF CARLISLE.

cardboard or on a species of fine vellum called pecorella, and never on ivory. They are generally signed with a monogram composed of the initials of his name. The use of ivory was not introduced until a much later period.

Dr. Propert states in his book that very many of Cooper's miniatures were destroyed in a fire at White's Coffee House, St. James's Street, whither they had been taken by Sir Andrew Fountaine, the great collector, and temporarily deposited pending the preparation of a suitable room for their reception at Narford Hall.

There are a few other artists who must be briefly mentioned ere this chapter in the history of the art is completed.

Gibson the dwarf, a pupil of Franz Cleyn (who has already been mentioned), painted miniatures. His son, Edward, a pupil of Lely; his daughter, Susan, afterwards Mrs. Rose, and his nephew, William, also followed him in his art. The latter artist, according to Walpole, bought the greater part of Sir Peter Lely's collection after his decease.

Mary Beale, another of Lely's pupils, deserves mention, as it is from her diary, written down by her husband, and quoted by Vertue, that we obtain the date of Cooper's death. It is thus recorded:

"Sunday, May 5, 1672. Mr. Samuel Cooper, the most famous limner of the world for a face, dyed."

Thomas Flatman, a learned scholar of the same period, was a clever painter. Walpole says he was born in Aldersgate Street and educated at Winchester School, and in 1654 became a Fellow of New College, Oxford. He was a barrister and a poet. He died December 8th, 1688, and was buried in St. Bride's Church, London. His miniatures are rather heavy and overladen, but are good portraits, and of characteristic bold work.

Beside these artists there were one or two who worked in the simpler medium of pencil or plumbago, but their productions are so fine as to be little short of marvellous. A portrait of Samuel Butler by David Loggan, in the Propert collection, is so wonderful a piece of minute, painstaking delicate work as to be worthy of all possible praise. It is full of cunning detail perfectly rendered, and is particularly representative of this little-known phase of the art. George and Robert White were also proficients in plumbago work, and their productions are as fine as water-colour portraits.

In the time of William III., there are but few names which deserve notice. Kneller, the king's painter, may just be mentioned, although not with praise. Thomas Sadler, who painted John Bunyan; Simon Digby, Bishop of Elfin, in Ireland, whom Graham mentions, and many of whose works belong to his descendant Mr. Wingfield Digby, at



JOHN, LORD SOMERS, LORD HIGH CHANCELLOR.
(SIGNED AND DATED 1683.)
ATTRIBUTED TO A MEMBER OF THE CLEYN FAMILY.



A NOBLEMAN WEARING THE BLUE RIBBON OF THE GARTER.
(SIGNED IN MONOGRAM.)

OWNER DR. G. C. WILLIAMSON.

# THOMAS FLATMAN. 1633-1688.



PORTRAIT OF THE ARTIST.

OWNER HIS GRACE THE DUKE OF BUCCLEUCH.



SIR THOMAS HENSHAW.




INSCRIPTION AND SIGNATURE ON THE BACK.

OWNER ERNEST A. LLOYD, ESQ.

Sherborne Castle, and John Faber, will complete the list.

The art that had commenced so brilliantly, and had obtained such great success, now for a while sank to obscurity and was practised only by few men, who were of an inferior type and worked with but little skill.

With one or two doubtful exceptions there are no more names of importance to chronicle in the latter part of the seventeenth century. Later on, under altogether altered circumstances, we come upon Richard Cosway and his companions, and find that a second era of great importance has arisen in this fascinating art.

## CHAPTER IV.

## EIGHTEENTH CENTURY MINIATURISTS.

THE eighteenth century produced a very great artist in miniature work who, with his wife and pupils, deserves a special chapter of this book.

Leaving, therefore, out of consideration for the moment the great names of Cosway and his two celebrated pupils, Andrew and Nathaniel Plimer, it is desirable to record some information as to the few minor artists who immediately preceded them, and the lesser masters who occupy the same period as that in which Cosway and his pupils flourished.

Of those who preceded him there is really but one important name, that of Laurence Crosse, whose work is decidedly meritorious and interesting in many ways.

Of his history or his career nothing is known, and his miniatures are of infrequent occurrence. He was perhaps the last worker to use the plain deep blue background introduced by Hilliard, and despite the excel-

## LAURENCE CROSSE. ?-1724.



COUNTESS OF PETERBOROUGH, WIFE OF THE FIRST EARL.
OWNER—C. E. LEES, ESQ.

## NATHANIEL DIXON. SEVENTEENTH CENTURY.



A GENTLEMAN IN ARMOUR.
FROM THE PROPERT COLLECTION.

lence of his portraiture there is a certain flatness of effect that recalls the earlier workers, Hilliard, Hoskins and Flatman. He did not always, however, work on the blue background, but sometimes substituted for it a dull brown or red. His wigs are particularly carefully painted and are characteristic. He was able to render with peculiar fidelity the heavy cheek-boned and hollow faces of the men of the Revolution, and paid special attention to the elaborately curled high wigs that were then so fashionable. The Duke of Devonshire has some fine specimens of Crosse's work representing his own ancestors. The portraits are usually signed L.C. in gold.

A well-known story is told of Crosse by Walpole, that having instructions from the then Marquis of Hamilton to repair a damaged miniature of Mary, Queen of Scots, he entirely altered it as a portrait by substituting for the long, oval features of the unhappy queen, a round face which was his idea of female beauty. This miniature, which was in 1882 sold at Christie's, is a well-known portrait of the queen, in black velvet, and, having been much copied, is the source of innumerable and most inaccurate portraits of the fair original. Crosse himself was a great collector of miniatures, especially the works of Oliver, Hoskins, and Cooper. He sold his collection at his house, "The Blue Anchor" in Henrietta Street,

Covent Garden, December 5th, 1722. He died in October, 1724.

Succeeding Crosse came one or two artists who chiefly worked in enamel, and who therefore will be mentioned in a later chapter devoted solely to enamellists.

Mrs. Hoadley (*née* Curtis), a pupil of Mrs. Beale, Sir Robert Strange the engraver, whose miniatures are chiefly those of the Stuart family, and Jervas, just deserve mention. Bernard Lens was an artist of more repute. He was the son of one of the same name, and the grandson of yet a third Bernard, who was also a painter. He was drawing master not only to the Duchess of Cumberland and the Princesses Mary and Louisa, but also to Walpole at Strawberry Hill, and in Walpole's opinion the artist's productions were of the highest merit. There are two other artists of the name of Lens whom Dr. Propert believed to be sons of Bernard, and their initials are probably those of P. L. and A. B. L., found on miniatures of the period and on miniature copies of well-known old master pictures.

Gervase Spencer, who died October 30th, 1763, was (according to Bryan) originally in domestic service, but he became an artist and produced some really good work. His best miniatures are signed with his initials. He greatly favoured a very pale whitish blue background, but substituted for it

A. B. LENS. CIRCA 1777.



THE WIFE OF BERNARD LENS.
SIGNED IN MONOGRAM.

OWNER J. WARD USHER, ESQ.



H.R.H. THE DUKE OF YORK AS A BOY.



H.R.H. THE PRINCE BISHOP OF OSNABURG AS A BOY.

OWNER—CHARLES J. WERTHEIMER, ESQ.

sometimes a dull brown colour. His faces are somewhat arch and prim in their formal stiffness and a little wanting in colour, but the portraits are good and the painting clear and defined. He represents the best English work of this period.

Van Loo, Worlidge, Rouquet, and Hudson, bring the art down to the time of Reynolds, but neither artist demands careful notice. Miniature painting had at this period reached its degradation, and its beauty was on an ebb tide.

From the foundation of the Academy commenced a new phase of the art. Jeremiah Meyer and Nathaniel Hone were the only two miniature painters who were original members of the Royal Academy when it was founded in 1769, and they only practised miniature painting occasionally.

Hone during fifteen years exhibited only two miniatures; and Meyer in twenty years only eighteen. In the opening exhibition there were but five miniatures, the two Academicians contributing three, the other two works being sent by Samuel Cotes and John Scouler. Jeremiah Meyer's works were on a larger scale than anything that Spencer had produced, the latter artist confining himself as a rule to productions that a florin could easily cover. Meyer's drawing was very careful and accurate, and one of his peculiarities was

the use of another variety of blue background for his portraits. It is a very white flocculent colour, paler and clearer than Spencer's, but not nearly so intense nor so keen and ultramarine in tone as that used by Cosway and his pupils. Nathaniel Hone was the academician who was so bitterly jealous of Reynolds. He vilified and lampooned him whenever he had an opportunity, and at length produced in an oil picture so outrageous and malicious a satire on the great president that the picture was refused admission to the Academy. His best works, as well as those of his son Horace Hone, are in enamel.

John Smart, who first exhibited in 1762, is the greatest of this group of lesser masters who flourished in the period from 1760 to 1820. His works are almost always signed with his initials, but to discover them it is often necessary to remove the miniature from its setting as the letters are placed very close to the edge of the ivory.

This remark as to signatures applies to very many of these lesser masters whose works are hereafter described. Most of them signed their best work, but the letters are very minute indeed. They are sometimes conjoined, forming a monogram, and sometimes are separate. Occasionally they are put on so finely in gold as only to be noticed when the portrait is in a special light, frequently they are hidden in the folds of drapery or



A LADY.
SIGNED IN FULL.



THE SECOND MRS. ST. AUBIN.
(SIGNED AND DATED 1785.)



A LADY.
(SIGNED AND DATED 1781.)



A LADY.

OWNER C. J. WERTHEIMER, ESQ.

## JOHN SMART. 1741-1811.



JOHN MASTERMAN, BANKER.

## RICHARD COSWAY, R.A. 1740-1821.



COLONEL THE HON. THOMAS FANE.

FROM THE COLLECTION OF LADY ROSE WEIGALL (neé FANE).

OWNER J. WARD USHER, ESQ.

curls of the hair or wig, and constantly they are placed in the very darkest and least important part of the picture and very close down to its edge.

The heavy metal frames and the black papier-maché square mounts used to contain old miniatures frequently hide these initials either actually or by their shadow, and it is very desirable that the portrait should be removed from its setting and carefully scrutinized with a powerful glass ere it is dismissed as an unsigned portrait.

John Smart was a Norfolk man, coming from that part of the country from whence sprang Cotman and Crome. He was born at a small village near to Norwich on May 1, 1741, and, curiously enough, died upon the anniversary of the same day seventy years afterwards. He was a pupil when in London to Daniel Dodd, and also worked at Shipley's famous school where Cosway had studied.

He was one of the earliest artists who exhibited at the Incorporated Society's exhibitions, and later on became a Director and Vice-President of the Society. He married one Edith Vere, and resided at No. 4, Russell Place, Fitzroy Square. His family consisted of one son only, John, who followed his father's profession, accompanied him to India, and died in Madras in 1809.

Smart was evidently a man of short stature, for contemporary letters allude to him as "little John Smart," or more fami-

liarly as "little John." He was, however, a man of high character, as more than once in examining material for my life of Cosway I have found him alluded to as "honest John Smart," "good little John," and "faithful John." The period was not one that produced many artists of whom, in familiar converse, these words were applied, and his contemporaries therefore give him high praise when they habitually describe him in such flattering terms. He was a personal friend of Cosway, and seems at one time to have frequented the master's studio and perhaps obtained some lessons or ideas from him. On one occasion Cosway writes as follows: "honest John's faces are still not round enough to my liking, but after a few days I will get him to my way of thinking." In another letter he thus speaks: "Faithful John hard at work as ever: he fain will be great, and methinks he is as he takes such pains and care. Albeit, he is slow and a bit washy." And yet again: "John Smart's women are too stiff still, but I like his pictures with all my heart."

This is rare praise coming from Cosway, an artist who was not much given to praising his compeers, and it is evident from these quotations that he naturally compared Smart's rather formal portraits with his own easy, sweeping style and light, sketchy result. That so intimate a connection existed between Smart and Cosway is new information which it is pleasant for me to record. It



QUEEN CHARLOTTE.

OWNER HER MAJESTY THE QUEEN.

has been discovered by me in the course of a long search made amongst the Cosway records and papers. From the same records I discovered the dates of his birth and death and the facts relative to his wife, home, and son. The distinguishing merit of Smart's work is, as Dr. Propert points out, its even colour and its exquisite finish, and in these characteristics Ozias Humphrey was his equal. Smart, like Humphrey, spent some five years in India where many of his works still remain, notably at Hyderabad and Delhi. He painted the rulers of these kingdoms on more than one occasion. He returned to England later on, and died in London in 1811 in his seventieth year. He was largely employed by the royal family, and was one of the fashionable miniaturists of his day. He was particularly partial to tan-brown backgrounds, and as a rule his best work is signed and often dated. To the signature on the miniatures he painted in India, he added the letter I. Very many of his works were engraved, notably portraits of the Prince of Wales, Sir H. Clinton, and Sir John Taylor. Three of his very finest portraits are in the possession of Mr. Charles Wertheimer, and are miniatures of the highest excellence and beauty.

Ozias Humphrey must certainly be mentioned next to John Smart, as his work is equally meritorious. It is marked by the same level colour, equality of surface, elaborate finish, and silky texture that dis-

tinguishes Smart, and it is closely akin to the work of an enamellist.

In Bryan's "Dictionary" it is recorded of Humphrey that he was born at Honiton in Devonshire in 1742, and educated at the grammar school of that town. His great desire to study drawing led him at an early age to journey to London, where he frequented Shipley's Drawing School, and also studied in the Duke of Richmond's galleries. After about three years he was obliged to return home owing to the death of his father, but he could not remain quiet in Devonshire, and found his way to Bath, where he worked under Samuel Collins for two years, and eventually, when Collins left for Dublin, succeeded to his practice. Dr. Propert states that while in Bath he lodged with Linley the musician, and there saw his lovely daughter, then a girl in her ninth year, and afterwards Mrs. Sheridan. In 1763 he again returned to London, and obtained an introduction to Reynolds. He won his esteem both by reason of his having been a Devonshire man and by his signs of great genius, and he settled down near to the president, renting lodgings at 21, King Street, Covent Garden.

In 1766 he exhibited at Spring Gardens a miniature of John Mealing, the old and well-known model at the Royal Academy, which was greatly admired and purchased by the king, who then commissioned Humphrey to paint a portrait of the queen.



QUEEN CHARLOTTE AFTER GAINSBOROUGH.

OWNER HER MAJESTY THE QUEEN.



THE DUCHESS OF GLOUCESTER.

OWNER—HER MAJESTY THE QUEEN.



LADY GRACE DUCKETT.

FROM THE PROPERT COLLECTION.

In 1772 he had a severe fall from his horse, which impaired his nervous system to such an extent that he was unable properly to pursue his profession. Acting upon the advice of friends he determined to travel, and together with Romney, who afterwards painted a remarkable likeness of him which now hangs at Knole, he visited Rome. After an absence of four years he returned to London.

In 1785 Humphrey went to India, and while there painted many miniatures at Benares, Moorshedabad and Lucknow. In 1788 he was again in England, and in 1790 was elected an Associate of the Royal Academy and Academician in 1791. He died in March, 1810, and his memorandum and account books are at the British Museum.

These two men, Smart and Humphrey, represent the highest quality of work that the particular group of masters now under consideration produced, but there are several artists whose productions approached them very closely in merit.

James Nixon, who was born about 1741, was one of the very first students at the Royal Academy. He exhibited in 1772, and was made A.R.A. in 1778. Later on he was appointed "limner" to the Prince Regent, and "miniature painter" to the Duchess of York. He died at Tiverton, May 9th, 1812, and is one of the best of this group of artists. His drawing is accurate and bold, and his colouring agreeable and pleasant. Dr. Propert

## OZIAS HUMPHREY. 1742-1810.



GEORGIANA DUCHESS OF DEVONSHIRE.

OWNER THE EARL OF CARLISLE.



QUEEN CHARLOTTE.

OWNER HER MAJESTY THE QUEEN.

says he adopted very much of the Reynolds pose, colour, and general treatment. This is perfectly true, but in addition it must be very carefully noted that the influence of the president extended over almost all the artists of his day. His great genius was so admired, and his methods so approved, that consciously or unconsciously his peculiarities were reproduced in the work of others. There was, however, a distinct individuality in each of these latter masters. It is not easy to explain in words this individuality so as to aid the collector; and nothing but experience and careful study will adequately give the desired information.

It may be easy to refer, as characteristic features, to the rich, subdued colouring of Edridge, in its tones often rivalling an oil portrait, to the broad, full, fleshy faces of George Engleheart, so noticeable even in his slighter and unfinished works, to the somewhat weak and niggling work of Cotes with its own special quiet refinement, and to the free drawing and pale grayish colouring of Shelley, but in doing so all has not been said. There are little effects of colour and shade, delicate *nuances* of tone, and marked idiosyncrasies of manner, that distinguish each artist with such fidelity, that it is generally possible after some experience to pronounce almost with definite dogmatism whose work the miniature is.

Samuel Shelley, one of the artists just named, has a further marked feature in his



THE COUNTESS OF DERBY AND HER DAUGHTER.
Owner J. W. Whitehead, Esq.



A LADY AND CHILD.

Propert Collection.

WILLIAM WOOD. 1768-1808.



ABDUL KHAN.

AN UNKNOWN ARTIST.



THE HON. MRS. FINCH.

OWNER J. WARD USHER, ESQ.

fondness for delineating two persons on one miniature. The portraits of a mother and child in the Propert collection, and the signed one of the Countess of Derby and her daughter in the Whitehead collection, are good examples of this habit. Shelley was a self-taught genius, who trained himself by copying the works of Reynolds, and who in miniature portraits adopted Cosway as his model. His brushwork is, however, harder and more liney. In his treatment of the hair Cosway's method can be recognized, but there is an absence of the free, easy, soft or liquid work of Cosway, and the colouring is not so pure, and grayer in tone. Shelley was a Whitechapel man, born about 1750. He first exhibited at the Royal Academy in 1774, and was one of the original members of the Water Colour Society, which was planned and founded in his house. He died in George Street, Hanover Square, December 22nd, 1808. There are some good examples of his miniatures at South Kensington Museum.

William Wood was another worker who adopted Cosway's methods, and his works very closely approach those of the master. He was a Suffolk man, born in 1768, and in the great houses of Norfolk and Suffolk, notably at Cossy, there are many specimens of his work. He is alluded to many times in the letters of the Jerningham and Bedingfeld families as a favourite artist of high local repute. He lived at Cork Street, Piccadilly.

His treatment of skin is a noteworthy feature of his work. His faces are in shadow, often dark, with somewhat coarse stippling, and he is certainly most successful when painting old people and those of mature age.

His backgrounds are not often cloudy, flocculent, or feathery, but frequently consist of cross-hatched shadows falling closely to the figure and leaving much of the ivory clear, and the whole miniature is generally bluish in tone.

Wood was one of the first miniaturists who recognized the quality of green in the skin, and injured specimens of his miniatures reveal the use of quite a sharp green in the shadows of the face. He was President of the Society of Associated Painters in Water Colours, and published an essay on "National and Sepulchral Monuments."

Henry Edridge was the son of a tradesman in St. James's, and was born in Paddington in 1769. He was educated at home and at Acton, and was articled at the age of fifteen to William Pether the mezzotint engraver. A little later he studied at the Royal Academy, where he attracted the notice of Sir Joshua. He first set up a studio in Dufours Place, Golden Square, and later on in Margaret Street. In 1789 he first attempted landscape painting, in the manner of Thomas Hearne, whose friendship he made about that time. Previously he had confined his work to portraits, in "plumbago," or lead



A LADY.



A LADY.



A LADY.

FROM THE PROPERT COLLECTION.



HORACE WALPOLE, EARL OF ORFORD.

(SIGNED AND DATED 1760.)

OWNER J. W. WHITEHEAD, ESQ.

## J. D. ENGLEHEART.

(ATTRIBUTED TO.)



A LADY.

## GEORGE ENGLEHEART. 1752-1829.



A LADY.



MRS. ROBINSON.

OWNER C. J. WERTHEIMER, ESQ.

pencil, some of which were slightly tinted with washes of Indian ink and colour. In 1817 and 1819 he visited France and made many drawings and studies in Rouen and the neighbourhood. On his return he seems to have taken up miniature work, and at once achieved a success in it. His works are not of common occurrence, but are very noticeable. As a rule his colouring is remarkably rich and powerful; he loved deep, full colour, and painted his portraits on ivory as richly as if he were painting on canvas. In 1814 he was a Fellow of the Society of Antiquaries, and in 1820 A.R.A. At that time, Dr. Propert states, he was in very poor health, both mentally and physically, and much depressed by the loss of his two children, a boy and girl, both of great promise, who were struck down by fever in the flower of their youth. This heavy blow was probably the cause of his death, and he died in Margaret Street, Cavendish Square, April 23rd, 1821. He was buried at Bushey, Hertfordshire, and a monument to his memory was erected by his friend Dr. Munro.

George Engleheart (1752-1829) is one of the most prolific workers of this wonderful period, but unfortunately his work is very often confused with that of other masters. Constantly the best miniatures of Engleheart are attributed to Cosway, although they are very different to his, and more closely resemble the miniatures of Andrew Plimer.

The general effect of Cosway is visible, but there are notable features in Engleheart's work which distinguish it. The large fulness of the eyes, the wiry character of the hair, the roundness of the flesh, almost exaggerated in some examples, are distinctive marks of this artist's work.

There are ample materials in existence for a memoir of the artist, as he left not only an ample fortune, but many descendants who have carefully preserved a fine collection of his works, both drawings, miniatures, and paintings, and to whom his memory is sacred.

There is also in existence a full list of all his sitters, and volumes of tracings and sketches of his miniatures, many of which, however, are not named. Engleheart exhibited at the Royal Academy from 1774 to 1812. He was a very favourite artist, more especially with the quieter section of society. King George III. greatly admired his work and recommended it, and to the king's friendship Engleheart owed very much of his popularity amongst the people who resented the frivolity of the *entourage* of the Prince of Wales, and preferred the staid, if somewhat prim, surroundings of the king's Court. Many of Engleheart's works are signed with his initials G. E.

It is quite impossible to give detailed biographies in the space of this volume of the host of smaller men who practised miniature painting in the eighteenth century, and it is difficult to know how to regard

UNKNOWN ARTIST. PROBABLY CHARLES SHERIFF.



A MAN WITH THREE CHILDREN.

OWNER C. J. WERTHEIMER, ESQ.



A LADY.
FROM THE PROPERT COLLECTION.



LADY FRANCES HOWARD.
(AFTERWARDS RADCLIFFE).

OWNER THE EARL OF CARLISLE.

some of the latter men, such as Heaphy and Houghton, whose work was more that of tinted drawings than of actual miniatures.

The names of many of these artists however must be mentioned, and for fuller details of them the reader is referred to other works and biographies.

Luke Sullivan was an engraver and a friend of Hogarth's. Charles Sheriff was a deaf and dumb artist, who practised at Edinburgh, London, and Bath in succession, and eventually went to India. Samuel Cotes was the younger brother of Francis Cotes, R.A., the pastellist, and was educated as an apothecary, but deserted his business and took to painting, and, like his better known brother, produced good portraits in pastel. He was born in 1734, and died in Chelsea in 1818. Richard Collins was a pupil of Meyer, and a strong and accurate draughtsman. He was also a clever worker in enamel, and died in London in 1821. John Plott was a pupil of Wilson, and an assistant to Nathaniel Hone.

Richard Crosse was another Devonshire man, whose work is often confounded with that of Richard Collins from the identity of their initials. He is known to have worked from 1758 to his death in 1810. William Grimaldi deserves to be better known, for many of his miniatures are admirably drawn. He was very fond of a pale leathery brown colour, which he used even in delineating the face. It is a peculiar feature of his work, but,

notwithstanding its peculiarity, the effect of its use is excellent. He was miniature painter to George III. and George IV., and many of his portraits are at Windsor. He was a pupil of Worlidge, and lived in Paris from 1777 to 1785. He then settled in London, became miniature painter to many members of the royal family, and died in 1830.

John Boyle, a Scotchman, and Samuel Finney, an Irishman, and painter to Queen Charlotte, deserve notice; and in conclusion the names of a few lady artists, mentioned in other books, may be recorded. Lady Lucan, Lady Spencer, a pupil of Reynolds, and Lady Diana Beauclerc, who designed many things for Josiah Wedgwood, were all clever miniaturists. Sir Joshua's own sister Frances, and his niece, afterwards Lady Thomond, also practised the same work, and to them must be added the names of Mrs. Damer, Lady Templeton, Miss Crewe, Miss Biffin, Miss Jones, and Miss Benwell.

Careful examination of authentic portraits by these artists, and comparison with other miniatures, is the only way by which their special peculiarities of treatment can be learned. It cannot, however, be too strongly emphasized that each artist in this period possessed distinctive characteristics and marked individuality, and as the period of a fashionable monotony had not yet arisen in miniature painting the art flourished and its productions were of high merit and great beauty.



GEORGE III.

OWNER HER MAJESTY THE QUEEN.



ALEXANDER, FOURTH DUKE OF GORDON.
SIGNED 1805.

OWNER J. W. WHITEHEAD, ESQ.

# CHAPTER V.

## COSWAY AND THE PLIMERS.

Cosway the master and his two pupils the Plimers stand at the very head of eighteenth century work. Theirs are far and away the finest miniatures that the prolific period produced. To many uninformed collectors they are the only names that are well known, and therefore, unfortunately, many other artists, such as Engleheart, Smart, or Edridge, Spencer, Humphrey or Wood, equally good in their own way, have fallen into an undeserved neglect or suffered the indignity of having their finest works attributed to Cosway and his pupils.

Cosway[1] was probably born in 1742, as in that year he was baptized. His father was a schoolmaster, and at the time of Richard's death was master of Blundell's School in Tiverton, and in this school the lad received his early training.

Later on, in recognition of the debt he

[1] For a full and detailed account of the life of Richard Cosway I must refer my readers to the separate memoir of the great artist which I published last year.

owed to his native place, he presented to the Church of St. Peter in Tiverton a fine oil-painting as an altar-piece, representing the angel delivering St. Peter from prison. The Cosway family were of Flemish origin, people of good position and influence, and fond of pictures, possessing not a few fine examples. The sight of these pictures kindled in Cosway's mind the earnest desire to be a painter. When the lad was under twelve years old he left Tiverton and was placed by his godfather under Thomas Hudson the artist to study, as even at that early age he had developed a decided gift for portrait-painting. He worked very hard in London, principally at Shipley's Drawing School, and having determined, in his own words, "to be some day the greatest artist in London," he denied himself every comfort, and both sleep and food, in order to have ample time for study.

Before he was twelve years old he gained the very first prize for drawing given by the Society of Arts, and continued his success in similar fashion year by year. In 1760 he commenced to exhibit pictures, and in the following year miniature work, and between 1761 and 1765 he executed some of a fine series of miniatures that now belong to Mr. Jonathan Rashleigh, and represent his ancestor, another Jonathan, with his wife and eleven children.

Cosway was a student at the Academy



PETER BURRELL,
(AFTERWARDS FIRST LORD GWYDYR.)



LADY PRISCILLA BURRELL.
(neé BERTIE,) AFTERWARDS BARONESS WILLOUGHBY DE ERESBY IN HER OWN RIGHT.



ROBERT,
FOURTH AND LAST DUKE OF ANCASTER AND KESTEVEN, BROTHER OF LADY PRISCILLA BURRELL.

OWNER THE HON. WILLOUGHBY BURRELL.



GENERAL HARVEY.
(A VERY EARLY WORK.)

OWNER THE HON. MRS. JAMES STUART WORTLEY.

in 1769, in the following year A.R.A., and in 1771 Royal Academician. He at first resided at 4, Berkeley Street, Berkeley Square, removing in 1784 to Schomburg House, Pall Mall, and in 1791 into Stratford Place, successively to two houses in the same street No. 1 and No. 20. In 1821 he left Stratford Place and removed to 31, Edgware Road, and there he died.

Cosway married in 1781, on January 18th, at St. George's, Hanover Square, a fair-haired, blue-eyed Anglo-Italian girl, Maria Louisa Catharine Cecilia Hadfield, the daughter of English parents residing in Florence. She was a talented artist and clever musician, and proved an excellent wife for Cosway whom she outlived by very many years. Her own history was a remarkable one, full of curious events. She was introduced to English society by Angelica Kauffmann, and, like her, was a devout member of the Roman Communion. Mrs. Cosway had but one child, who died in her youth. Both Cosway and his wife attained very speedily to great popularity. He was a very rapid worker and produced a great number of portraits. His success with a miniature of Mrs. Fitzherbert brought him under the notice of the Prince of Wales, and by royal introduction he quickly became a fashionable painter, and his house was crowded with the *élite* of the day.

His miniatures are full of definite char-

acteristics, one of the most noteworthy of which is his persistent use of a special ultramarine or Antwerp blue, a cold, clear, keen, bright colour, which almost invariably appears in his portraits.

In the earliest part of his career he worked on a grayish green background, and toward the very last part of his life he returned to this type of colour; at times he used a mottled background, and this work can usually be attributed to a period after 1805. During a somewhat earlier period than this (1799-1804) a few miniatures were executed upon a background either perfectly white, of a flat, cold character, or with gray, grayish white or drab effects only, but these were but few and were probably experimental.

Throughout the greater part of his life, however, the background adopted is a cloudy one, masses of fleecy white appearing against the remarkable cold, clear blue. Nothing is more characteristic of the master's hand than his light, free, easy delineation of hair, suggested in masses rather than drawn in detail, in opposition to the method adopted by his favourite pupil Plimer, whose hard, wiry hair is especially distinctive of his work. The clear brightness of the eyes and their gleam of pure white light, the roundness and grain of the limbs, and the airy transparency of the draperies, are other distinctive features, and it is small wonder that the sprightly



LADY CAROLINE HOWARD.
AFTERWARDS LADY CAWDOR.



A LADY.

OWNER THE EARL OF CARLISLE.



WILLIAM, FIFTH DUKE OF DEVONSHIRE.



WILLIAM SPENCER, SIXTH DUKE OF DEVONSHIRE, AS A CHILD.

OWNER—THE DUKE OF SUTHERLAND.

*naïveté* of his portraits, which are so admirable in effect and breadth as almost to appear as life-size pictures, attracted great and deserved attention.

In addition to miniatures Cosway painted a series of portraits in a peculiar method of his own, which he originated in order to be able to execute the innumerable commissions with which he was overwhelmed.

These portraits he termed "stayned drawings," and they consist of pencil sketches, generally full length, of the person depicted, very rapidly drawn, and with an easy, light and free hand. They are cool and gray in their tone, and the hands and face alone, or sometimes the face only, receive colour. The features are painted with all the daintiness of a miniature, in the clearest of colour, and finished with a slight waxy glaze. To many of these drawings he appended his full signature and the date, and they are remarkably beautiful in effect. Oftentimes the drawing, although firm and yet light, is not quite accurate: the lower limbs are too long, the head and hands too small, the headdress or ornaments out of proportion; but the faces are very well executed, and the drawings were very popular and expeditiously produced, and were admirable portraits. He seems to have done pictures in this way of all the courtly beauties and affianced brides of the day.

Cosway not only produced pictures, oil

portraits, as well as drawings and miniatures, but he also collected them, and even went so far as to add to his income by the sale, to his numerous patrons, of treasures of art of all kinds which he had purchased, and in some cases repaired or restored. His house in Stratford Place was, in 1792, a very treasure house of rare objects, pictures, jewels, bronzes, tapestry, and fine furniture crowding his rooms.

Both he and his wife were very industrious people, and the amount of work he got through was surprising, especially considering the gaiety of his life. Mrs. Cosway painted mostly in oils, but her miniatures are creditable productions. Her style is naturally based upon that of her husband and she copied many of his miniatures, but she was fonder of poetic and romantic subjects, and preferred a dark blue gray tone of colouring. Her miniatures lack the inspiration and brilliance of her husband's work.

Cosway's latter days were sad. He suffered from strange hallucinations and odd superstitions, but was nursed by his wife with the greatest devotion. He died on July 4th, 1802, and was buried, at his own request, in Marylebone New Church, where his widow erected a monument to his memory.

Cosway was much ridiculed during his successful career, and was the subject of



HENRIETTA, DUCHESS OF PORTLAND,
(née SCOTT) AS A CHILD.

OWNER THE DUKE OF PORTLAND.



THOMAS,
LORD LYTTELTON.



ENAMEL AND JEWEL
WORK ON THE BACK.

OWNER THE VISCOUNT COBHAM.

many a biting sarcasm and witty lampoon. It was a set of scurrilous verses, attributed to Peter Pindar, that caused him to move from the first house in Stratford Place. He had been there but a few days, and had spent much money on the house, but the annoyance of the verses was so great that he could not remain, and, forfeiting his outlay, he transferred his belongings to another house.

The state in which he and his wife lived, their luxurious habits, his dandified and elaborate costume, and his fondness for wearing a sword were all subjects of ridicule; but, notwithstanding it all, he remained for years at the top of his profession, and was a very successful man.

Interesting family records at Longford Castle, discovered and kindly copied for me by the Countess of Radnor, reveal the prices Cosway obtained for his work.

For a "stayned" drawing he charged in 1780, £26 5*s.*; for a miniature in 1786, £23 2*s.*; for a small oil portrait, £50; and for a large one, £75. A miniature done for a Mr. Cary Elwes is known to have cost the family 25 guineas.

From such charges, which equalled, even if they did not exceed, the prices charged by the President, Sir Joshua Reynolds, Cosway was enabled to accumulate a considerable fortune, the whole of which he bequeathed to his widow.

His character was a complex and curious

mixture. He was vain and pompous to the last degree, affected and conceited, but withal very kind-hearted, generous, and ready to help. Usually a bright, gay little man, rejoicing in his success, he was speedily overcome by misfortune and easily dejected. His opinions, both political and religious, were eccentric, and he inclined to Swedenborgian views. Towards the last his eccentricities increased, and he romanced in the most unscrupulous manner.

There are some melancholy passages in his life, but throughout it he was cheered by the deep affection and tender solicitude of his wife who tenderly nursed him, and in his old age devoted herself entirely to him, and received and merited his entire confidence.

Mrs. Cosway resided in Italy after his death. She founded a large educational establishment for young ladies at Lodi, near Milan, and placed its management in the hands of a religious order which she herself joined. She died at Lodi, January 5, 1838, and is buried in the chapel of the college. Her benefactions to the college were very great, and in recognition of them she was created, in 1834, by the Emperor Francis I., a Baroness of his empire.

To refer in detail to even the most noteworthy of Cosway's miniatures would be a task far exceeding the limits of these pages. All the specimens of his work that I have



LADY ELIZABETH FOSTER.

SIGNED AND DATED 1784.

OWNER J. WARD USHER, ESQ.



GEORGE IV. WHEN AN INFANT.

FROM THE PROPERT COLLECTION.



THE TWO CHILDREN OF WILLIAM, FIFTH DUKE OF DEVONSHIRE: GEORGIANA, AFTERWARDS COUNTESS OF CARLISLE, AND HARRIET, AFTERWARDS COUNTESS GRANVILLE.

OWNER—THE HONOURABLE BLANCHE PITT.

seen are detailed in the memoir already mentioned, and also very many more attributed to his brush. The largest and finest collections of Cosway's pictures may be briefly noticed. At Windsor Castle are perhaps the very finest, and included in the collection are some miniatures of remarkable excellence that were purchased from the late Lord Truro's estate. Dr. Propert had some rare beauties, and perhaps his miniatures of the Duchess of Gordon and Mrs. Moffatt are as lovely as anything that Cosway ever did. Mr. Whitehead, in his enormous collection, has several very fine miniatures, especially those of Lady Coventry, Princess Amelia, and Mrs. Siddons. Mr. Charles Wertheimer has a few exceptionally fine works; Mr. Julian Senior several, especially of the royal family. There are some beauties at Holland House, one very fine one of Thomas, Lord Lyttleton, belongs to Viscount Cobham; and a superb one of Henrietta, Duchess of Portland, as a child, is at Welbeck. The Duke of Cambridge has a very fine series of five. The Earl of Ancaster possesses the renowned ivory box with three of Cosway's very finest works upon it; and a second ivory box with another portrait by the same artist. The Earl of Lindsey also has two similar boxes with miniatures. Lord Gwydyr and his son, the Hon. Willoughby Burrell, possess some particularly fine examples of Cosway's best work, and others are to be

found in the cabinets of the Baroness Burdett-Coutts, the Dukes of Devonshire, Northumberland, Buccleuch, and Hamilton, Earl Spencer, Earl Percy, the Earl of Devon, the Earl of Yarborough, Viscount Evelyn, Lord North, and Messrs. Drake, Hodgkin and Woodroofe. Of the stained drawings Mr. Hodgkin and Mr. Whitehead possess by far the finest collections, and Mr. Hodgkin's series includes many remarkable sepia and pencil drawings, sold at Christie's, June 1, 1896.

Of pencil portraits the series owned by Lord Tweedmouth is remarkable, and every drawing is noteworthy and important.

The collector of Cosway's miniatures must be warned especially of two things. Firstly, it is desirable to be on one's guard against forgeries; no other master has been so often and so cleverly forged. Copies of his works abound on all sides, and can often be seen; many of them are extremely clever and accurate, and experience only will enable the critic to decide which is genuine and which is false. Secondly, Cosway's miniatures are never signed on the face; only one genuine signature on the face of a miniature is known. They are frequently, however, signed at the back, and generally with the elaborate signature here represented.

His drawings are generally signed in full and dated, but occasionally are signed with

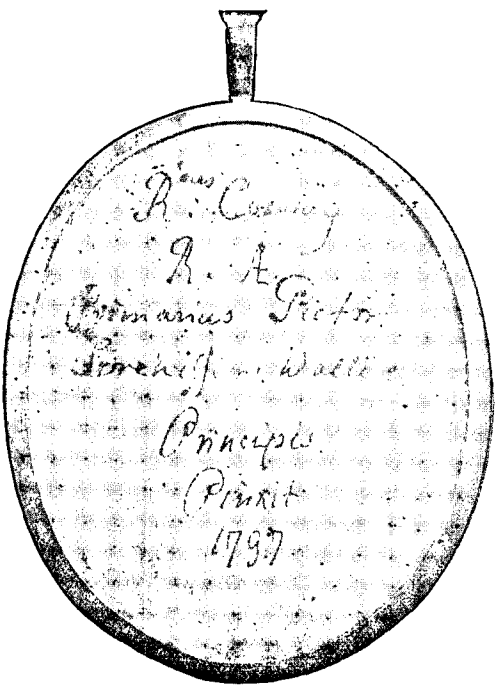
ANDREW PLIMER. 1763-1837.



A LADY IN WHITE DRESS WITH RED SASH.

OWNER C. J. WERTHEIMER, ESQ.

his initials only, in monogram fashion, a large C inclosing a smaller R. This monogram is often hidden away in the corner of the drawing. A genuine Cosway is worth a large sum of money, and is not easily met




with; it is well worth securing. Its beauty is considerable, and, as the work of a great master, its value will repay the outlay upon it.

Andrew Plimer, Cosway's greatest pupil, was a Shropshire man, but he was not born at Bridgewater as Dr. Propert's book,

Bryan's "Dictionary," and all the ordinary biographies say. He was the son of a clock maker at Wellington, and the parish register gives the following record of his baptism:

"Andrew, son of Nathaniel and Eliza Plymer (*sic*). December 29th, 1763."

The family was well known in Wellington, and as far as I can make out, the following is a brief pedigree of the Plimers of Wellington:

One Abraham Plimer had four children, William, Thomas, Abram, and John. William, his eldest son, had four children, William, Charles, Annie, and Sarah. Thomas had six children, Martha, Isaac, Rebekah, Thomas, Mary and William. Abram, the third son, had four children, Sarah, Eliza, Abram, and Nathaniel; and this Nathaniel, who was born November 20th, 1726, and married one Mary, had two sons, Nathaniel and Andrew the miniaturists. The fourth son, John, had also four children, Mary, Rachel, Elizabeth, and Thomas.

Nathaniel and Abram Plimer, the sons of one Abram and the grandsons of another, were clock makers in partnership, and both dials and watches are still in existence bearing their names, together or separately, as makers. I have in my possession a watch bearing Abram's name on the works.

Abram never married; but Nathaniel married one Eliza, and had two sons, as



LADY AFFLECK AND HER DAUGHTERS.

SIGNED.

OWNER ERNEST A. LLOYD, ESQ.

already mentioned, Andrew, born 1763, and Nathaniel his elder brother, born 1757.[1]

The two boys were both brought up as clock makers, but, greatly disliking the business, joined a party of gipsies with a caravan and menagerie, and wandered about with them for many months in the hope of getting near to London and there studying art. While with the gipsies they painted scenery for a village play, and also decorated the front of the menagerie van with figures of animals and men, which are said to have been so satisfactory that the gipsies begged them to remain with them, and promised them every favour and the prettiest girls of the tribe for their wives. During this period they made their own brushes from bristles and horse-hair, and from the hair from various animals in the menagerie, compounded their own colours from various plants, and did not hesitate to steal decorators' paints in the towns through which they passed. They carefully disguised themselves and stained their faces with walnut juice, and in this condition they remained for more than two years, first wandering through Wales and western England, and then gradually drawing nearer to London.

[1] For much of this information, and for the clues by which I obtained the remainder, I am greatly indebted to Miss Rose Eyton, Mr. A. H. Smith, churchwarden, Mr. Shaw, and Mr. Webb, all of Wellington, Salop, and to the Rev. Joseph Fernandez, LL.D., of Paddington, and to Miss C. Jocelyn Ffoulkes of Eriviatt.

They were, however, quite determined on greater things, and when the travelling vans reached Buckingham they washed their faces, deserted their friends, and walked on into London with all their worldly possessions on their heads, tied up in two red shawls. The parents on learning that their resolute sons had reached London sent them some money, as the lads were nearly starving, and they at once commenced to take lessons in drawing. Eventually Nathaniel entered the employ of Henry Bone the enamellist as an assistant, while Andrew became personal servant to Cosway in order to be near to the artist.

His talents were very soon discovered, and he was sent away to receive instruction in drawing and painting, and then returned to Cosway's studio as his pupil. He first exhibited on his own account in 1786, when Cosway was in the very zenith of his popularity and living at Schomberg House. He resided in Maddox Street, and continued to exhibit up to 1819, and died at Brighton in the precincts of the Royal Pavilion, January 29th, 1837. His brother Nathaniel was not so clever an artist, but he eventually left Bone, from whom doubtless he adopted the inflexible outline and flatness of colour which are features of his work, and which give to it a stiffness and a deadness so different from the glowing vitality of his brother's art.

Cosway seems to have been fond of both

ANDREW PLIMER. 1763-1837.



LADY AUGUSTA ELIZABETH FINCH.

JAMES NIXON. 1741-1812.
(ATTRIBUTED TO.)



PAILLON, "MRS. BALL."
FROM THE COLLECTION OF THE MARQUIS OF HASTINGS.

OWNER C. J. WERTHEIMER, ESQ.

brothers, but especially attached to Andrew, who terms him "my beloved master"; and he frequently walked out with him, took him to the play and went to the public garden with him, and upon one occasion said, evidently in reference to the scripture story, "Andrew will be my Elisha," adding with a touch of the vanity that was his great failing, "if I am not constrained to carry my mantle up to paradise with me."

Plimer seems to have continued longer in favour with the Prince Regent than Cosway. He went with the Court to many places, and is heard of at Cheltenham, Windsor, Carlton House and Brighton.

At the latter place he died, "on the Steyne" it is said, although whether the reference is to a house so situated, or to the sudden death of the artist out of doors, is not known. He was buried in Brighton, and from the importance of his funeral seems to have been very much respected.

As already mentioned his miniatures closely resemble those of Cosway in general style and colour; but there is a brilliance, an exuberance about them, coupled with hard, defined outline, wiriness of hair, and clear brightness of eye, that are marked and characteristic.

By close examination it can even be detected that the two artists, master and pupil, had different methods of brushwork, Cosway's touch being free, easy, broad brush-

work, and Plimer's much more stippling in character. There is one miniature belonging to H.R.H. the Duke of Cambridge that was, it is believed, either commenced by Cosway and then laid aside, or left by him (perhaps after removal or death), in an unfinished condition, and then completed by Plimer. The two hands are quite discernible upon the ivory.

It is perfectly easy to recognize with unfailing accuracy, by the treatment of the hair and the brilliant light of the eye, the work of Plimer. Perhaps the finest work of his that is known is one that belongs to Mr. Charles Wertheimer. Mr. Henry Drake has four lovely specimens; Lord Ilchester has many of peculiar beauty. A whole series, signed and dated, of the Clayton family belongs to Mr. John Moore Napier, a lovely one to Sir Matthew White Ridley, two beauties to Lady Sarah Spencer, and a very fine series to Mr. Whitehead, including one of the artist's aunt Miss Plimer.

Nathaniel's portrait was exhibited at South Kensington in 1865 by a Mrs. Geddes, but it is not known to whom it now belongs.

Of his works the best belong to Mr. Whitehead. Nathaniel lived at 31, Maddox Street, and his address is on the frames of some of his portraits.

Both brothers appended their initials to the faces of their miniatures, occasionally adding the date; but in many other cases





GEORGIANA DUCHESS OF DEVONSHIRE.

OWNER THE EARL OF CARLISLE.



GEORGIANA DUCHESS OF DEVONSHIRE.

FROM THE JOSEPH COLLECTION.

# ANDREW PLIMER. 1763-1837.



A LADY.

OWNER C. J. WERTHEIMER, ESQ.



A GENTLEMAN UNKNOWN.

OWNER THE EARL OF ILCHESTER.



MARIA WALPOLE,
WIFE OF JAMES, 2ND EARL WALDEGRAVE, AFTERWARDS WIFE OF H.R.H. WILLIAM HENRY, DUKE OF GLOUCESTER.

OWNER THE EARL OF PORTARLINGTON.

these initials are carefully hidden amongst the hair or details of the picture, and need to be carefully searched for. Plimer often employed the same frame maker as Cosway, and a favourite ivory frame adopted by Cosway and having a small inner oval of fine gold beading, which was made by a man named Drane, of 25, Aldgate, is also found surrounding Plimer's work.

General Crutchley has a superb Plimer signed and dated, which is in this special Cosway frame, and has evidently always remained in its present setting.

The most noteworthy of Andrew Plimer's work is beyond doubt the celebrated panel of ivory representing the three ladies of the Rushout family. It is believed to have originally hung in Windsor Castle, but by some curious circumstance was removed from the castle and sold in the town as a coloured print. It has passed through many hands, having successfully belonged to Dr. Propert and to Mr. Joseph, and it now constitutes the chief attraction in the splendid collection owned by Mr. Frank Woodroofe. It is a superb miniature, finely grouped, well drawn and painted, and full of life and beauty, and is in every way characteristic, and worthy of this great artist, a fitting pupil and friend of the immortal Cosway.

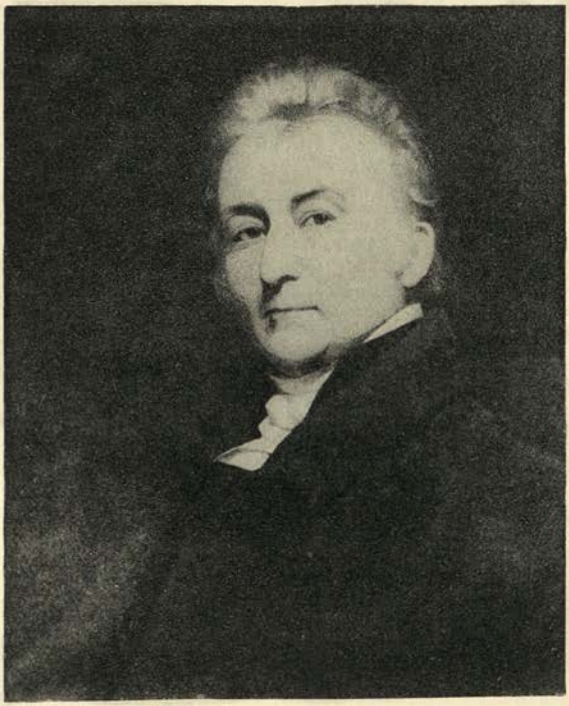
Mr. Charles Wertheimer has another group of three ladies which is much smaller but equally beautiful.

## CHAPTER VI.

## NINETEENTH CENTURY WORK.

THE greatest worker in the nineteenth century was certainly Andrew Robertson (born 1777, died 1845), and of his life and work it is easy to give full details as Miss Robertson, his daughter, published in 1895 a most entertaining series of the artist's letters and papers. Robertson had two elder brothers, Archibald and Alexander, who were artists, and who painted miniatures and had lessons from Shelley, but in 1791 and 1792 they sailed for America and founded an art school. They left the maintenance of the mother, a weakly son and two daughters, one of whom was nearly blind, to the energies of Andrew, who was then barely sixteen. He worked extremely hard and with great bravery, and was fortunate enough to make the acquaintance of Sir Henry Raeburn, who allowed him to copy many of his pictures. By that means and by teaching drawing, music, and scene-painting, and by decorating, and gilding flags for processions, and drawing

ANDREW ROBERTSON. 1777-1845.



JOHN TRUMBULL.

OWNER J. W. WHITEHEAD, ESQ.

patterns for needlework, he educated himself and sustained the family.

His two brothers, who were successful in America, prepared for him a lengthy treatise on miniature painting, by which he still further trained himself, and in 1801, as they were able to assist the family for a time, Andrew sailed for London.

Here he redoubled his labours, and worked very hard at schools and academies, being most industrious in copying all the miniatures that he could see, and so qualifying himself in the art in which he desired to be proficient. He forms an interesting link between the two generations of painters in miniature, as he knew and conversed with both Cosway and Sir William Ross.

In 1801 he joined the Academy Schools by the introductions of Hamilton and Northcote, and he records in his letters an interesting interview he had with Wilton, the keeper, upon his first appearance at the schools. It was in 1802, in the month of May, that he first met Cosway. He speaks of him as "the head of his profession and a most pompous man," and in another passage as "the vainest creature in the world," adding "but to me he behaved in a most liberal manner." There was a power and a breadth about Robertson's work which Cosway much admired, and he took the trouble to encourage and to praise him.

West also helped him very much, but almost turned the young man's head by comparing him to Cooper. The assistance and friendship of the Marquis of Exeter were of great service to Robertson at the early stages of his career, and in a very few months he acquired a reputation in London for excellent work. He was never unwilling to take advice from other artists, and his letters record interviews with Ozias Humphrey, Bone, Hoppner, Beechy, and others. He noted carefully for future guidance the counsel they gave him, and made good use of the criticisms that his portraits received. From the very first his pictures were well hung at the Academy, and his portraits of the Duke of Gordon, Lord Huntly, and the Prince Bishop of Durham, received much attention, and brought him into high repute.

During all this time much of the support of his family, including even the sustenance of his father, who was earning but little money, fell upon Robertson, and the correspondence reveals the rigid economy he practised in London in his earnest endeavour to remit what money he could to Scotland. Serious illness in 1804 increased his difficulties, and he was unable to continue his generous assistance to his relatives, who seem throughout all these years to have laid their burdens upon him with scanty consideration.



LIEUT. GENL. SIR T. HISLOP.

OWNER J. W. WHITEHEAD, ESQ.

His increasing popularity and the success of many of his portraits, especially that of the Marquis of Huntly, and the demand for engravings from many of his best miniatures, did not prevent his being burdened with difficulties and debts. He was prevented from visiting his home until 1805 by reason of these worries; but at length he surmounted his chief difficulties, and in 1807 he became miniature painter to the Duke of Sussex, and commenced a series of royal portraits which kept him at Court a considerable time and greatly increased his reputation. Robertson was a very benevolent man, and no sketch of his career, however brief, would be complete without mention of the fact that practically he originated the Artists' corps of volunteers, aided largely in founding the Caledonian Asylum, and gave great energy and much time to the work of the Highland Society. He was also one of the founders of the Artists' Benevolent Institution.

The records of his work from 1807 show him at the very zenith of his fame. He was constantly at Windsor and at Carlton House, and his diary and letters describe the youthful princesses, whose portraits he was busily painting, in most pleasing language. Notwithstanding his success he was still eager to learn, and carefully attended at the Academy Schools evening after evening, beside attending a long course of lectures

on chemistry. In 1807 he associated himself with Wood, Bone and others in starting the Society of Painters in Water Colours, drafting its scheme and taking very much interest in its success.

The death of the Princess Amelia in 1810 brought into greater notice his portrait of the princess, which was quickly engraved, sold very freely, and was extremely popular. His own careful observation of this estimable princess caused him to speak of her in the highest terms, and to pronounce that the memoirs which appeared in the newspapers were not exaggerated in the expressions they contained relative to the beauty of her life. Robertson's generosity to his family increased with the extent of his means, and during his mother's illness in 1810 he carefully made provision that her every wish should be supplied. She died early in 1811. In 1815 Robertson made a lengthened tour in France and Italy. He retired from his profession in 1841, and died at Hampstead in 1845. One daughter still survives him, Miss Emily Robertson, and her pleasing volumes upon her father's art have awakened much interest.

Robertson was a particularly benevolent man, and concerned in almost every good work of the day. He was not only a talented artist, but also a good musician and a clever performer on the violin. Apart from the merit of his own excellent work he will



MRS. ROBINSON.

Owner J. W. Whitehead, Esq.

be remembered for the admirable treatises that he left behind him, dealing with the technique of his art. In the present day these treatises have acquired a new value, and the renaissance of miniature painting has brought Robertson's ideas to the front.

He was the originator of the cabinet size of miniature, and most of his works are of this size, much larger than the small oval portraits that had been the vogue. His portraits are noteworthy for their size, their power, and their brilliance of colour. They differ entirely from the dainty creations that preceded them, or from the bold, free breadth of the earlier masters, such as Cooper.

They are richly elaborated pictures, complete in every detail, glorious in colouring, and full of dignity and force. Their ideal was that of a brilliant oil painting and their exquisite detail is noteworthy.

The style of costume and coiffure of the period did not lend itself to the production of pretty pictures, but as large portraits, possessing marked distinction and individuality, they are particularly remarkable. Compared with earlier works they are over elaborated and too evidently laboured, but they possess distinction and are excellent portraits.

From the time of Robertson there commenced a gradual decline in the art, arising very much from the increasing conventionality of the portrait that was demanded.

An affected simper and pose was adopted, and a stiff formality was the result.

Alfred Edward Chalon, Robertson's friend, who was a native of Geneva, was the only man of the nineteenth century workers who dared to break through the wall of conventionality that fashion was erecting around miniature painting. He was intended for a mercantile life, but entered the Royal Academy Schools in 1797, became Associate in 1812, and Academician in 1816. A Frenchman by birth and education, he revealed his nationality by the piquancy and elegancy of his work. His portraits differed very much from those of his contemporaries, and he even contrived, handicapped as he was by the hideous fashion of his day, to impart some poetry and elegance to his pictures, and produce bright and sparkling work.

Shortly after the accession he painted an admirable portrait of Her Majesty, and was appointed portrait-painter in water colours to the Queen. He was a man of very pleasing manners and kind sympathies, and was popular in society. He died at Kensington in 1860, and was buried in Highgate Cemetery. His portraits are quite distinctive, and differ entirely from the cabinet miniatures of the period. He favoured a creamy, purplish background, and painted with a very easy, flowing touch. Toward the latter part of his life he stippled much more than he



ELIZA FARREN.
COUNTESS OF DERBY.

OWNER HER MAJESTY THE QUEEN.

SIR THOMAS LAWRENCE, P.R.A. 1769-1830.



MRS. SIDDONS.

OWNER—THE NATIONAL GALLERY.

did at the beginning of his career, and became more and more formal and stiff. His earliest portraits are particularly bright and piquant; his later ones acquired some of the fashionable conventionality and overwrought elaboration.

The names of a few men who produced in miniature style lightly tinted pencil drawings deserve brief mention. Some of them painted miniatures on ivory, but generally they confined their attention to pencil work, with delicately coloured faces and limbs, in the Cosway manner, or to portraits composed solely of black and white work. They can hardly be classed with what is generally understood as a miniature painter, but a sketch of the art of the early nineteenth century should contain their names.

J. T. Barber Beaumont was miniature painter to the Dukes of York and Kent, and exhibited at the Academy from 1794 to 1806, and died in 1841. William Behnes, a Hanoverian, exhibited in 1815, and died in 1864. George Henry Harlow was a student under Henry de Cort, and afterwards under Samuel Drummond, A.R.A. He finally entered the studio of Sir Thomas Lawrence, and then set up for himself after some disagreement with the president. He exhibited in 1804, and died in 1819. Moses Haughton, a pupil of Stubbs, produced a few pale washy miniatures, and exhibited until 1848. Thomas Heaphy is known for his clever

pencil drawings, and was the first president, in 1824, of the Society of British Artists; he died in 1835. The names also of Langdon, Mrs. Musgrave, and William Robinson might be mentioned as exponents of the art of clever portraiture in pencil.

Mrs. Mee perhaps deserves a fuller notice. She was Anne Foldsone, the daughter of John Foldsone the painter, and through an unfortunate marriage had to work hard to support a large family. She exhibited from 1815 to 1836, and had many commissions from George IV. and William IV. She died at an advanced age in 1851. Her work is very conscientious stippled portraiture of even colour and good texture.

Sir William Lawrence, President of the Academy in 1820, is said to have painted two or three miniatures. His pencil drawings were of great beauty, but his miniatures were only experimental, although distinguished by great refinement and sobriety.

Sir William C. Ross is the last miniature painter to whom I need refer. He was a pupil of Robertson, and a very clever child; he entered the Schools of the Academy when thirteen years old, and made rapid progress and gained several prizes. At the Society of Arts he was also successful and won seven premiums. When scarcely sixteen his name appears in the Academy catalogues, but it was not until 1814, when he was twenty, that he adopted miniature painting

SIR WILLIAM C. ROSS, R.A. 1794-1860.



H.R.H. THE PRINCE OF WALES AND H.R.H. THE PRINCESS ROYAL.
OWNER—HER MAJESTY THE QUEEN.

and entered Robertson's studio. Very quickly he acquired notoriety, and on setting up for himself he numbered amongst his patrons not only the Queen and Prince Consort and their family, but also the King and Queen of the Belgians, the King and Queen of Portugal and Napoleon III., and other crowned heads. One of his most constant friends was the Baroness Burdett-Coutts, with whom he was on terms of close acquaintance, and for whom he executed many important commissions. The collections of the Queen and the Baroness contain the finest works that Ross produced. He was A.R.A. in 1838, and R.A. in the following year, and in 1839 received the honour of knighthood. In 1857 he was stricken down with paralysis, and died unmarried January 20th, 1860, after a period of considerable suffering.

He was partial to the use of very large pieces of ivory, and the largest sized miniatures that are known are the work of Ross. Trammelled by the stiff, formal ugliness of the fashions of his time he failed to produce pleasing pictures. His portraits are, however, admirable likenesses, but his colour is too often crude and ill judged, and his drawing irregular.

He was the last of the masters, and even with him the decadence of the art had commenced. Elaborate stippling was taking the place of broad, easy work, and conven-

tionality was reigning supreme. We look in vain in the miniatures of this period for the character of Cooper, the careful delineation of Oliver, the grace of Cosway, or the rugged honesty of Robertson's florid work.

Photography was rapidly injuring the art of miniature painting, and when Ross was stricken down with paralysis the last great artist was removed and the art, so fascinating and so beautiful, passed into abeyance, giving place to a mechanical portraiture which became its popular substitute.

# JEAN PETITOT, 1607-1691.



LOUIS XIV.



ARTHUR, EARL OF ESSEX.



PHILIPPE, DUC D'ORLEANS.

OWNER THE EARL OF CARLISLE.

## CHAPTER VII.

## PAINTERS IN ENAMEL.

THE artists who worked in enamel deserve a separate chapter in this book. Many of them were painters of miniatures on ivory as well as enamellists, and some of them are as well known in one branch of the art as in the other.

It has, however, seemed well to omit from the foregoing chapters certain artists who worked more in enamel than on ivory, in order to include in the present chapter the names of all the leading enamellists.

Walpole in a brief review of the art of enamel in England commences with the period of Edward I., and attributes the cups and church ornaments, executed at that time, to Greek artists residing in England. Earlier than this period, however, there was produced the wonderful cup given by King John to the Corporation of King's Lynn, and there is no doubt that for many generations the art of enamel was constantly practised in England, although mainly reserved for the decoration of articles of domestic use and of church ornaments. To Petitot may

be ascribed the invention of portraits in enamel, although, as Walpole points out, Pierre Bordier, the personal friend of Petitot, had made several previous essays in the art.

It is a remarkable feature in a collection of enamel portraits, that the very first man who produced these delightful and permanent pictures was the man who above all others was most successful in the work, and his enamels exceed in beauty and in colour anything that has ever been made by the artists who followed him. Petitot was born at Geneva in 1607. His father was a sculptor and architect, who had passed part of his life in Italy and then retired to Switzerland. The son was intended for a jeweller, and it was in carrying out the work of his trade that he had occasion first to use enamel and acquire the dexterity and tone of colour that distinguish his productions.

Upon the advice of his close friend, Pierre Bordier, he determined to give time to the careful study of the science, and the two friends set off for Italy. After a while they visited England and had the good fortune to meet Sir Theodore Turquet de Mayern, another native of Geneva, who was then chief physician to Charles I., and who was a most skilful chemist. He had been for years experimenting in pigments and in colours, and had ascertained what were the best to use in enamel work, and the means of vitrifying them. He communicated to

the two artists the secrets of his discoveries and greatly assisted them in their profession, and then introduced them to the king, who knighted Petitot and granted him an apartment in Whitehall. Here he met Vandyck, who gave him further instruction in the art, and whose pictures he copied in enamel with excellent results. He then produced many portraits of the king and of the royal family. The tragic death of King Charles was a great shock to Petitot, but he did not lose his allegiance to the exiled royal family, and followed the Prince of Wales to France. Here he was introduced to Louis XIV., who took great notice of him, retained the artist in his service, gave him a pension, and lodged him in the Louvre.

Bordier remained in England and executed the very fine enamel now belonging to Lord Hastings, known as the Fairfax jewel, which is the only enamel that can be with absolute certainty attributed to his hand. This enamel was made by Bordier in 1645 to the instructions of the Protectorate Parliament for presentation to Sir Thomas Fairfax after the battle of Naseby. It consists of two circular plates, each about an inch and a half in diameter, and these were originally mounted with fine diamonds and formed the cases of a watch, and cost the government of the day the sum of £700. After the death of Fairfax the jewel was sold to John Thoresby, and in 1764, at the sale of the

Thoresby collection, it was bought by Horace Walpole for ten guineas. At the Strawberry Hill sale it was sold (11th day, lot 41) for £21 to John P. Beavan, and now belongs to Lord Hastings, who in 1889 exhibited it at the Burlington Fine Arts Club's Exhibition of Miniatures and Enamels. Walpole thus describes it: "On the outside of one plate is a representation of the House of Commons as exhibited on their seals by Simon. Nothing can be more perfect than these diminutive figures: of many even the countenances are distinguishable. On the other piece within is delineated the battle of Naseby: on the outside is Fairfax himself, on his chestnut horse, men engaging at a distance. The figure and horse are copied from Vandyck, but with a freeness and richness of colouring perhaps surpassing that great master. Under the horse one reads P. B. *fecit.*" The motto on it is *Sic radiant fideles.* Nothing further is known with any certainty as to Pierre Bordier. The two friends separated, and probably Bordier died soon after 1645.

Petitot, on the contrary, was at this time only commencing the more important part of his career. His sojourn in England had been for a few short years, but in France he remained for nearly forty years, and during most of the time was busily engaged in his profession. He painted many portraits of the King, Louis XIV., of his mother, Anne

# JEAN PETITOT. 1607-1691.



PHILIPPE DUC D'ORLEANS.



LOUIS XIV.



CARDINAL MAZARIN.



A GENTLEMAN.

OWNER THE EARL OF CARLISLE.

of Austria, and of Marie Thérèse, the Queen, and was also employed by the leading aristocracy of the Court, and by Cardinals Mazarin and Richelieu. Petitot belonged to the Reformed Faith, and suffered for it in consequence.

He was married in 1651 to Margaret Cuper, and the ceremony was performed at Charenton by the celebrated Protestant ecclesiastic Drelincourt. It is said that the sister of Margaret Cuper was at the same time married to Bordier, but if that was so it was to another artist of the same surname as Petitot's old friend. It is quite possible that there were two Bordiers, brothers, Pierre and Jacques, and that the latter joined Petitot in France and became his brother-in-law, while the former remained and died in England. There is, however, some considerable discrepancy between the various accounts of the Bordiers, and it is even a matter of doubt whether or not there were two artists of similar name.

The probability is that there were two brothers, and that it was the younger who married Madeleine Cuper and worked with Petitot in France. Carpenter's "Pictorial Notices" contains the copy of a letter written by Sir Theodore de Mayerne to Mr. Reade, the Secretary of Sir Francis Windebank, respecting the imprisonment of James and Peter Bordier in the Inquisition at Milan. The letter is dated London, August 12th,

1640, but its connection with the two artists in enamel, to whom we are now referring, is by no means a matter of certainty. A contemporary letter in the "Bibliothèque Nationale," dated 1652, refers to Bordier the enameller as Pierre Jacques Bordier, uniting both names to one man, and it may therefore be quite possible that Bordier used his second name more freely in France, and was better known by it, and that there was but one Bordier, and not two artists of the same surname.

To return to Petitot. In 1685, in consequence of the Revocation of the Edict of Nantes, Petitot requested permission of the king to return to Geneva, but the monarch was very unwilling to part with so important and valuable a servant, and desired to retain the artist in his service. He could hardly believe that Petitot's religion could be of so stern a nature as to resist the persuasive eloquence of the greatest preacher of the day, and dismissing Petitot, therefore, to the prison of Fort l'Eveque, he requested Bossuet, Bishop of Meaux, to convert him to the Catholic faith. The artist, however, was made of sterner stuff than the king dreamed of, and he resisted the golden eloquence of Bossuet and remained in prison. A little later on he failed in health, and on account of his illness, received the coveted boon of liberty, and was set free from the prison in which his own obstinate nonconformity had confined him.

JEAN PETITOT. 1607-1691.



LOUIS XIV.

J. B. ISABEY. 1767-1855.



NAPOLEON I.

OWNER J. WARD USHER, ESQ.

He was no sooner free than, with his wife, he left France and returned to Geneva. The king was appealed to by his children for forgiveness of their father's folly, and "his Majesty," says Walpole, "received them with great goodness, and told them he willingly forgave an old man who had a whim of being buried with his fathers." Petitot, on returning to Geneva, followed more vigorously than ever his old profession, and so great was the crowd of his admirers and patrons that he was forced soon to leave Geneva and retire to Vevey, a little town in the canton of Berne, where, in 1691, he died at the advanced age of eighty-four. One of his sons, Jean Petitot, succeeded him in his profession, and produced meritorious work, although his enamels are distinctly inferior to those of his father. He settled in England and worked for Charles II., and died in this country in 1695. Walpole states, in writing of Petitot the elder, that "it is idle to write a panegyric on the greatest man in any vocation, that rank dispenses with encomiums, as they are never wanted but where they may be contested." In these remarks he does the artist no more than bare justice. The enamels produced by this great man were of the most exquisite beauty; nothing can surpass their brilliance, or equal the tender gradations of colour which imperceptibly melt one into the other.

Every detail of the face received the most loving attention and was treated with scrupulous care, but there is an entire absence of hard defined outline such as detracts from the merit of later work, nor, on the other hand, is there any blurred, washy effect such as is too often to be seen in the enamels of Boit and Bone. The portraits are in fact perfect portrait miniatures, full of grace and freedom, and possessing the additional merit of being imperishable by reason of their material. Walpole states that Petitot generally used plates of gold and silver, and seldom copper. This statement needs some qualification. Two at least of the enamels in the Louvre are on silver, and very many of Petitot's works were on copper. Gold was, however, the metal most generally used. The artist received at first twenty guineas for a picture, which price he afterwards raised to forty.[1]

His English portraits are necessarily very much scarcer than those painted during his long sojourn in France, and but few are to be found in this country. We are fortunate, however, in possessing in the Jones collection at South Kensington a superb series of his finest French works. There are some fifty-two portraits undoubtedly by the master's hand, while eight or ten more are ascribed to him with more or less probability.

[1] It is recorded in the "Verney Memoirs" that in 1650 he received fifteen pistoles for his smallest works.

Amongst them are six portraits of Louis XIV., and portraits of Sully, La Vallière, Vendôme, Olympia and Hortense Mancini, Richelieu, Mazarin, Madame de Sévigné, Molière, Mme. de Montespan, Turenne, and Ninon de l'Enclos. Another celebrated collection is to be found in the Apollo Gallery of the Louvre. There are about sixty fine enamels in the cabinets in this gallery, but many of them are far inferior in merit to those secured for ever to England by the generosity of Mr. John Jones.

Of the works of the younger Petitot there are a few at South Kensington, including portraits of Charles II., Peter the Great, Queen Catherine, the Duc de Berry, and the Duc d'Anjou.

The collector cannot be instructed in the art of determining the authenticity of a miniature ascribed to Petitot. The works of the master have been copied over and over again, and many of the enamels that are attributed to the hand of Petitot are not modern forgeries, but are the works of contemporary artists, painted in his method and falsely attributed to his hand.

The collector who purchases a so-called Petitot need not, therefore, be quite miserable if some clever expert pronounces that it is not the master's work. He may still possess a fine enamel, the work of one of the many artists who flourished in the time of

Louis XIV., and who were in high favour at Court and produced excellent work.

The enamels of Petitot cannot be distinguished by signatures, as signed work from either father or son is of the greatest rarity. Walpole refers to the famous whole-length portrait of Rachel de Rouvigny, Countess of Southampton, the first wife of Thomas, the 4th earl, which belonged, in his time, to the Duke of Devonshire, and still remains in the same collection as "the most capital work in enamel in the world." It is painted from the original in oil by Vandyck, and is signed and dated 1643. It is an unusually large enamel, measuring $9\frac{3}{4}$ in. by $5\frac{3}{4}$ in., and is of particularly rich colouring and bold execution, but has been seriously injured. The Duke of Devonshire also owns the enamel of the Duke of Buckingham, mentioned by Walpole, and signed and dated 1640.

Beside these there are two splendid signed enamels belonging to the Earl of Rosebery, representing Louis XIV. and his queen, Marie Thérèse, full-length portraits. Another signed one, of Charles II., belonged to Dr. Propert, and one signed by the younger Petitot was in the same collection, representing Louise de Quérouaille, Duchess of Portsmouth. There are portraits of the younger Petitot and his wife, both signed, in the collection of the Earl of Dartrey, and the Duke of Portland has a signed enamel



RACHEL, FIRST WIFE OF THOMAS, FOURTH EARL OF SOUTHAMPTON.

*Signed* 1643.

OWNER—THE DUKE OF DEVONSHIRE.

by the same hand. None of the enamels in the Louvre are signed, and the foregoing short list represents all the signed specimens with which I am acquainted.

There are several noteworthy private collections of enamels by the two Petitots, father and son, in addition to those already named. The Baroness Burdett-Coutts owns the enamels of the head of Charles I. in armour, James II. when Duke of York, and Henrietta, Duchess of Orleans, all of which were in the Strawberry Hill collection and were described by Walpole, and purchased at the Strawberry Hill sale by their present owner. Lord Dartrey has several fine specimens, including a particularly good one of the Duc d'Orleans. Lord Derby has one of Queen Marie Thérèse, Sir Francis Cook has several, and especially a remarkable one of Philip IV., Mr. Holford one or two fine ones, while Lord Hastings, Earl Spencer, and Mr. Whitehead, also possess specimens in their collections. Lord Dartrey possesses perhaps the largest number of genuine examples of Petitot's work.

A few names of Petitot's contemporaries may be mentioned. There were several miniaturists of the Guernier family. Alexandre, the father, flourished about 1600, a little before the time of Petitot, and was the son of one Louis Du Guernier, an artist whose occupation was illumination and miniature work upon manuscripts and books

of prayers. Alexandre went abroad in consequence of the Edict of Nantes, and died in exile. He had three sons, Louis, Alexandre and Pierre; and of these the younger, Alexandre, worked in miniatures, but mainly in landscapes, but Pierre was one of the best enamellists of his day, and his fresh, brilliant work is often ascribed to Petitot. Jacque Philippe Ferrand was a Burgundy man, and the son of a physician. He was born in 1653 and died in 1732, and was a very clever worker in enamel. He published a book on the technique of his profession, entitled: "L'Art du feu ou Manière de peindre en émail."

Peter and Amicus Hualt were, like Petitot, their great master, natives of Geneva; they worked for awhile in the master's studio, but in 1686 migrated to Germany, and their best works are some large medallions preserved at Berlin.

It will be well at this point to leave the foreign masters and return to the English school, deferring to a further chapter notices of those artists who only worked on the continent and whose connection with England is but slight. The enamels produced by the artists just mentioned are so often confounded with those of Petitot that it was well to record their names near to his.

Charles Boit, whose father was a Frenchman, but who was born in Stockholm, is perhaps the first artist in the English

J. P. AND A. HUALT. CIRCA 1680.







JEAN PETITOT.



LOUIS XIV.

FROM THE SCHULDT COLLECTION, COLOGNE.

school to be considered. He began life as a jeweller, but came to England as a drawing master, and then took to painting in enamel. Walpole records the fact that he was commissioned to produce for Queen Anne a plate, 24 in. by 18 in., in commemoration of the victories of Marlborough and Prince Eugene. Laquerre painted the design for it in oil, and Boit, building a furnace in Mayfair, actually obtained an advance of £1,000 for the work from the queen by the strong persuasion of Prince George of Denmark, who was the artist's chief patron.

The prince died during the progress of the work, but Boit, after wasting in failure very much of the previous grant, obtained £700 more and commenced his work in real earnest. The revolution at the Court took Marlborough out of favour, and Boit was ordered to remove the great duke with the figure of Victory from his design and substitute Lord Ormond and Peace. Prince Eugene refused to sit, and many other changes had to be made in the design. A little later on the queen died, Boit was heavily in debt, his goods were seized by execution, and he fled to France. Here he changed his religion and obtained the patronage of the royal house, with a pension of £250 and rooms in the Louvre. He died suddenly in Paris, 1727.

Boit's miniatures are very different from

63994

those of Petitot: they lack the softness and the delicacy of the great German master's handiwork. Their colours are brilliant and powerful, but the flesh tints, shadows and reflections are far too sharply defined and too hard in outline to be perfectly satisfactory. The enamels are distinctly interesting, as they mark the starting point of the English school, but they lack altogether the cohesion and *esprit* of the French miniatures, and are metallic and hard in their effect. They are generally signed. Amongst noteworthy specimens of Boit's work in England may be mentioned the portraits of Peter the Great and of the Countess of Newburgh, belonging to Mr. Whitehead; the second Earl of Godolphin and his wife, afterwards Duchess of Marlborough, belonging to Mr. R. S. Holford, and dated 1697; Queen Anne, belonging to Princess Victor von Hohenlohe; and Lady William Russell, Countess Cowper and the Countess of Sunderland, belonging to Earl Spencer. The finest works of Boit are, however, on the continent, and many of his most successful enamels are in Vienna, two specimens being of unusually large size.

It will not be difficult for the collector to acquire specimens of the work of Christian Friedrich Zincke, as this artist, who must have been a most assiduous worker, produced a vast number of portraits. He came to England in 1706 and studied and

CHRISTIAN F. ZINCKE. 1684-1767.



THE DUCHESS OF BUCKINGHAM AND HER SON.

OWNER J. WARD USHER, ESQ.

worked under Boit, but his work is distinctly superior to that of his master. The same want of cohesion and unity, however, marks the pupil's work as distinctly as it did that of the master. The colours are not blended, and the drawing is tight and hard. There is a lumpyness about the background very different from the soft, loose effect of Petitot, and the draperies and wigs betray signs of careless work and of harsh definition.

It must, however, be generally conceded that in the work of Zincke can be seen a marked improvement on that of Boit, and a superiority, where the features are concerned, to any work that was produced by the followers of Petitot. No one, down to the present time, has ever equalled Petitot, and there is a hardness and an evident metallic effect about all later enamels which injures their beauty. Progress in the art in England can, however, be seen from time to time, and in this progress Zincke must have the full credit of his share. Walpole speaks in terms of extravagant praise of the work of Zincke. He possessed a very fine enamel of the head of Cowley after Lely, which, at the Strawberry Hill sale in 1842, was bought by Mr. Robert Holford for sixty guineas, and was exhibited by Mr. R. S. Holford at the Burlington Fine Arts Club Exhibition in 1889. Walpole considered that this miniature exceeded any single work by Petitot, but his

opinion must be taken *avec ça*. The enamel is undoubtedly a fine piece of work, and being of the head only, does not reveal the faults of Zincke's work as clearly as do many other of his portraits.

Probably that enamel, and those of Addison and Miss Banks, belonging to Lord Dartrey, and the two of the Duke of Marlborough belonging to Earl Spencer and Mr. Whitehead, are the finest works of Zincke in existence. All of them are good portraits, pleasant in colour, perhaps a little shaky in drawing, but as easy and as free as Zincke ever produced. Zincke was a Saxon, born at Dresden, who worked in England from 1706 to 1737. He had a large practice, and was able to charge as much as thirty guineas each for his portraits. He paid a short visit to his own country in 1737, and after his return to England, finding his sight injured by so much application, he retired from his profession, and died in South Lambeth, March 24th, 1767. He was much patronised by the royal family, and very many of his works are at Windsor and some at Sandringham and Gloucester House. He was cabinet painter to the Prince of Wales, and also to the Duke of Cumberland.

After his retirement his fame was so great that Madame de Pompadour begged him to copy in enamel a portrait of the King of France which she forwarded to England

W. ROBINSON. CIRCA 1730.



COLLEY CIBBER.

OWNER HER MAJESTY THE QUEEN.

for the purpose. This copy is now in the Louvre.

Zincke lived in Covent Garden. He is alluded to by Dr. Young in the following lines from "The Love of Fame," Satire VI.:

> "You here in miniature your portrait see,
> Nor hope from Zincke more justice than from me.
> My portraits grace your mind as his your side;
> His portraits will inflame, mine quench your pride.
> He's dear, you frugal: choose my cheaper lay,
> And be your reformation all my pay."

Zincke's brother shared part of the family genius, and became a painter, etcher, and engraver. The grandson of the enamellist was also a painter, but of very small merit, and he died at a great age in 1830. It is particularly interesting to notice that in the renaissance of miniature art in 1896 one of the first artists to exhibit miniatures was one George F. Zink, who is believed to be a descendant of the same family. In addition to the enamels already enumerated, specimens of Zincke's work may be seen in the collections of the Dukes of Devonshire and Portland, the Earls of Derby, Dartrey, and Mayo, Earl Waldegrave, and Messrs. Aston, Whitehead, Digby and Gibbs.

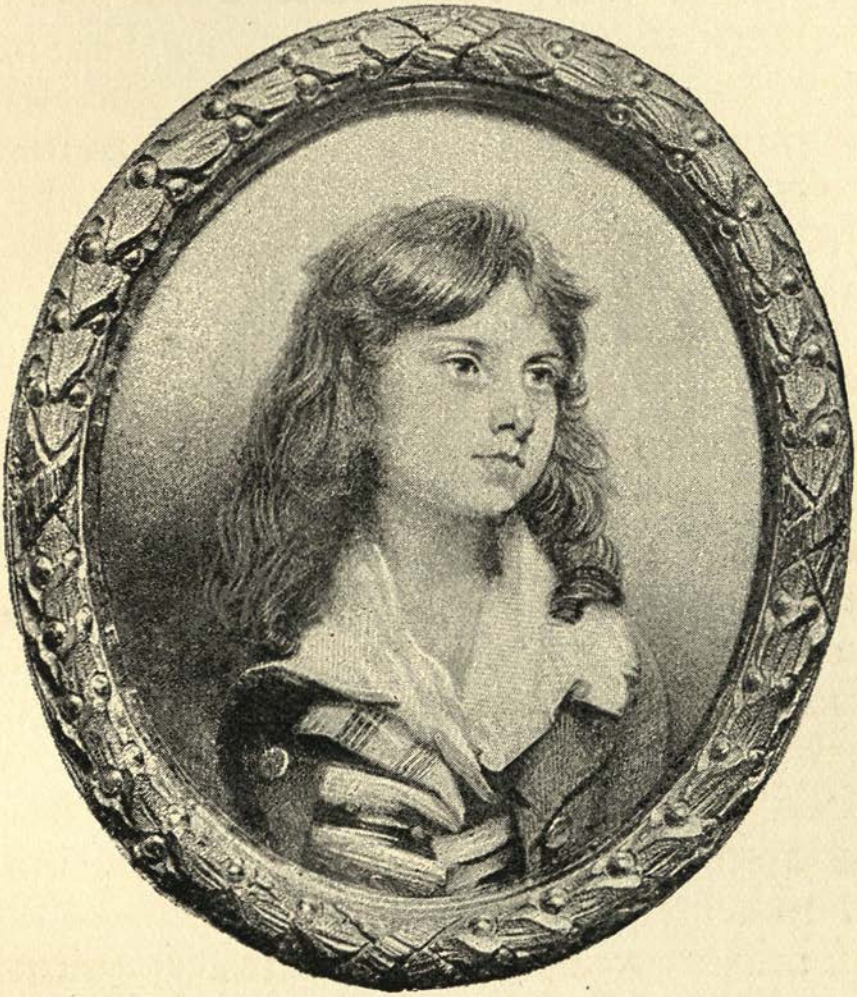
Walpole mentions four other artists who worked occasionally in enamel at about the same period as Zincke. All of them were men of small artistic merit, and they only deserve a passing notice. Their period was one of very slight importance in the history

of art, and there is but little satisfaction to be obtained from the contemplation of the time that preceded Reynolds, and rejoiced in Kneller as its shining light. Rouquet was a Swiss, who for some years lived in England and imitated Zincke. His chief claim to notoriety consists in the tracts that he published, which are distinguished by cool judgment and occasional humour. The two tracts mentioned by Walpole are entitled: "On the present state of the Arts in England," and "L'Art de la Peinture en Fromage ou en Ramequin," 12mo, 1755.

Groth was a German painter in water colours, who did a little work in enamel. Christian Richter was a Swedish silversmith, a student of Dahl, who attained some proficiency in enamel, but died in 1732 before he had made much progress. Gervase Spencer has already been mentioned, and his miniatures are better known and distinctly superior to his productions in enamel.

Enamel work, like miniature painting, reached a very low level in the time of George II. The reign of George III., and the foundation of the Royal Academy, witnessed a great revival. In 1769 three workers in enamel were included in the newly-formed academy, and the works of every one of them betoken a marked improvement upon anything that had immediately preceded them. George Michael Moser

JEREMIAH MEYER. 1735-1789.



WILLIAM MEYER IN HIS TENTH YEAR.

On the back is engraved
"Memorabilis Icon! Hunc patriæ pinxere manus
Meyer, R.A."

OWNER—J. W. WHITEHEAD, ESQ.

was the first Keeper of the Academy, and the father of Mary Moser, one of the only two lady academicians. Moser executed for George III. enamel portraits of his two eldest sons for the decoration of his majesty's watch. His enamel work is successful and delightful, but is very scarce. He is better known as the leader of the Academy Schools, and as a seal engraver. He was born at Schaffhausen in 1704 or 1707, and died in London in 1783.

Jeremiah Meyer was born at Tübingen in Würtemberg in 1735, and came to England with his father when fourteen. He was a pupil at the St. Martin's Lane Academy, and in 1757-58 paid £200 premium for two years' training in the studio of Christian Friedrich Zincke. He was naturalized in 1762, and in 1764 appointed on the households both of the king and the queen, and very many of his cool, clear gray, and altogether delightful portraits are at Windsor. He was a foundation member of the Academy and exhibited for fourteen years. His enamels are very graceful, distinguished by a cold, bluish gray tone that is particularly marked, and are freely drawn, and full of *espièglerie*.

There were three artists named Hone. Nathaniel was the father, and was an entirely self-taught genius. He also was a foundation member of the academy, and has been mentioned earlier in these pages.

He had two sons, Camillus, a portrait-painter, who exhibited at the academy from 1777 to 1780 and then went out to the West Indies, and Horace, who exhibited in 1772 and became in 1779 an associate of the Royal Academy.

Horace Hone had a large and fashionable *clientèle* and held royal appointments. His works, both in enamel and in miniature, are finer than those of his father, more subtle in effect, softer in handling, and more transparent and brilliant. Some of his best work is in enamel, and his portraits were in great demand. He died in London in 1825.

Mr. Jeffery Whitehead's very large collection of miniatures and enamels possesses the largest number of works of these four masters. It is hardly possible in any other collection to see the work of Meyer and of the Hones at its best, although in Mr. Aston's, and Mr. Woodroofe's, cabinets there are a few good detached specimens. Dr. Propert had especially a fine pair of signed enamels by Horace Hone, dated 1790, representing John Kemble and Mrs. Siddons. Mr. Whitehead's cabinets, contain very many fine works by each master. One by Meyer represents his son William in his tenth year, and is inscribed *Memorabilis Icon! Hunc patriæ pinxere manus. Meyer, R.A.* A particularly fine enamel of William Hayley is signed in full, "Jeremiah Meyer, R.A. 1744." Of

## HENRY EDRIDGE, A.R.A. 1769-1821.



JACK BANNISTER, ACTOR.

FROM THE PROPERT COLLECTION.

## HENRY BONE. 1779-1855.



MISS SCOTT.

OWNER—THE DUKE OF PORTLAND.

Nathaniel Hone perhaps the most interesting are the two signed ones representing Boswell, dated 1763, and Horace Walpole, dated 1790.

These masters were the earliest workers in that part of the eighteenth century that witnessed such a wonderful revival in miniature art. They were accompanied and followed by many other men, notably J. H. Hurter, Henry Spicer, William Prewitt, Henry Bone, and H. P. Bone, and to each of these a few words must be given. Johann Heinrich Hurter was, like Moser, a native of Schaffhausen, and was born in 1734. In 1776 he was at the Hague, and in the following year in Paris. He visited London at the invitation of the 1st Lord Dartrey, and remained from 1779 to 1784, when he returned to Switzerland. In the Earl of Dartrey's collection are still to be found the finest of his works, many of them representing members of the Dawson family. Hurter's brother, J. F. C. Hurter, also worked for Lord Dartrey, and there are several specimens of his work in the same collection.

Amongst the best portraits by these artists are some fine copies in enamel of oil paintings, especially portraits of Joost van Cleve, the sixteenth century oil painter, nick-named Zotte, or Mad Cleef, and of his wife, and of Oliver Cromwell, and of Charles I. after Cornelius Jansen. Other noteworthy examples

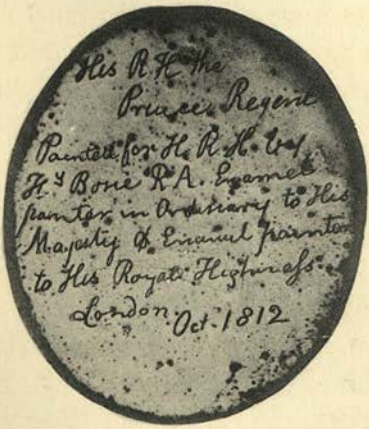
are those of Thomas, Lord Dartrey and his wife, Philadelphia, granddaughter of William Penn, of Lady Anne Fermor, wife of Thomas, 1st Lord Cremorne, of Viscountess Primrose, and a portrait of the enamellist himself, done by him in 1782.

Of Henry Spicer, who also worked for Lord Dartrey, and for the study of whose works recourse must be had to the same collection, not much is known. He was a pupil of Gervase Spencer, was born at Reepham in Norfolk, exhibited a great deal at the Royal Academy, sojourned for a long time in Ireland, where many of his more notable works still remain, and died in England in 1804. Of William Prewitt still less can be said. It is only known that he was a pupil of Zincke's, and almost the only works that can be definitely attributed to him are a signed miniature in South Kensington Museum, and three very fine ones of Horace Walpole, George Washington and Nell Gwynne, belonging to the Duke of Buccleuch.

A few names can be found on enamels of this period which refer to artists who are unknown, or of whom hardly anything can be said. All that is known of Edward Shiercliffe is that he worked in Bristol in 1765, and was still alive in 1786; while of D. B. Murphy, 1805, Soret, 1783, W. B., 1786, Perrache, 1789, A. Leeman, and an Irish enamellist, R. Barber, nothing



H.R.H. THE PRINCE REGENT.




BACK OF THE ENAMEL.

OWNER H.R.H. THE DUKE OF CAMBRIDGE, K.G.

whatever is known. The dates attached to each name, which appear on signed enamels by these artists, constitute the sole record of their life's history. Of W. B. we are not even sure to whom the initials refer.

Of Jacques Thouron a little more can be said. He was born in Geneva in 1737, settled early in Paris, and exhibited in the Salon in 1781 and 1782. There are several of his portraits in the Louvre. He came to England in 1783, and proceeded a little later on to Ireland, remaining in Dublin and Londonderry for some months in the pursuit of a fashionable practice. He died in Paris in 1789. The enamellist Prieur is but little known. Only three signed specimens of his work are known to exist: one at Windsor Castle, where there are several works attributed to his hand, one of Philip IV., that belonged to Dr. Propert, and the third and finest is in the Earl of Dartrey's collection.

Two other foreign enamellists are said to have visited England and worked for a time in London; Dinglinger from Dresden, and Thienpondt from Berlin. Both were clever artists, and their enamels are of great beauty.

The greatest English worker in enamel was undoubtedly Henry Bone. He was born at Truro in 1755, and was first employed with a manufacturer of china at Plymouth. A little while afterwards he

removed to Bristol, and there continued his labour of decorating fine porcelain with devices mainly composed of flowers. He came to London in 1779, and became famous by copying in enamel with great success the picture of the "Sleeping Girl" by Sir Joshua Reynolds.

In 1811 he produced a copy in enamel, 18 in. by 16 in., of Titian's "Bacchus and Ariadne" of such great beauty that he received for it the sum of 2,200 guineas. He became A.R.A. in 1801 and R.A. in 1811, and was painter in enamel to George III., George IV., and William IV. His finest works consisted of a series of eighty-five enamels, entitled "Portraits of illustrious Englishmen," which are copies of well-known oil paintings, representing great men of the period of Queen Elizabeth. In each case the enamel was painted from an original picture, and a perfect reproduction of it in all its delicate colour and feeling was attempted.

The result was wonderfully satisfactory, and the series is of the greatest merit and beauty. Amongst the finest are Queen Elizabeth, Mary Queen of Scots, Sir F. Bacon, Matthew Parker, Sir Thomas Gresham, Sir Hugh Myddleton, and others. The entire series was very costly to produce, and the expense made so serious a drain upon the artist's resources that eventually he was glad to accept a painter's pension

## HENRY BONE, R.A. 1755-1834.



GEORGE IV.
(SIGNED AND DATED 1815.)

## GAUCI.



LA DUCHESSE D'ANGOULÊME.
(SIGNED AND DATED.)

OWNER J. WARD USHER, ESQ.

from the Royal Academy. After his death in 1834, the enamels were offered to the government for £5,000, but the offer was declined. They were therefore dispersed by auction in 1835, but the greater number were bought by W. J. Bankes, Esq., and at the family seat, Kingston Lacy near Wimborne, in the possession of Mr. Ralph Bankes, they now remain. There is another wonderful series of Bone's enamels at Woburn Abbey.

Henry Pierce Bone, the son of Henry Bone, succeeded his father in his profession. He was born in 1779, and instructed in the art by his father. He exhibited portraits in oil from 1779 to 1833, when he definitely abandoned that branch of the profession, and adopted that of painting portraits in enamel. He was enamel painter to Queen Adelaide, Queen Victoria, and Prince Consort, and many of his works are at Windsor, at White Lodge, Kensington Palace, and Gloucester House. He died in London in 1855. His brother Robert Trewick Bone also did some clever work in enamel. He died in 1840. Neither of his sons quite equalled their father in dexterity, and in their pictures the unity of the design, its cohesion, and the judicious blending of colour are not so marked as are all these qualities in Henry Bone's work.

Like his father, H. P. Bone became a Royal Academician, but the history of the art

may be said to close with his death in 1855, and since his time there has been no painter of portraits in enamel whose name it is needful to record in these pages.

ELFENBEIN VON MEURET (RUSSIAN ARTIST.)



ELIZABETH I. OF RUSSIA.



ELIZABETH II. OF RUSSIA.

FROM THE SCHULDT COLLECTION, COLOGNE.

## CHAPTER VIII.

## FOREIGN MINIATURISTS.

THE English miniature collector, as a rule, endeavours to obtain the works of the artists of his own country, and it is concerning them that he specially desires information. For the student of the foreign schools there are many books available, but careful study in the galleries in Paris, Vienna, Berlin, Buda Pesth, Geneva, Dresden, and Madrid, will enable the collector to learn more of the distinctive technique and merit of foreign miniaturists than any treatise however elaborate.

Dr. Propert's "History of Miniature Art" deals very fully with the foreign artists, and gives a long list of the miniaturists of France, Germany, and Italy. The chapter forms almost an encyclopædia of foreign masters. In addition to this book it is desirable for the student to obtain the excellent catalogues of the great museums of Europe and to study them. If with them are associated Nagler's "Kunst-Lexicon," Mrs. Pattison's "Renaissance of Art in

France," Laborde's "Renaissance des Arts," and Larousse's invaluable dictionary, much information concerning the foreign miniature painters may be gathered together, for those who are specially interested in this branch of the subject.

The present handbook would not, however, be complete without some brief mention of the greater men in the foreign schools, whose names stand out with distinctness and whose position is unquestioned.

Van der Doort's catalogue of the pictures belonging to Charles I. describes item No. 23 as "a picture of Queen Mary of Scotland upon a blue grounded square card, dressed in her hair in a carnation habit laced with small gold lace and a string of pearls about her neck in a little plain falling band she putting on her second finger her wedding ring. Supposed to be done by Jennet, a French limner."

This miniature, by the celebrated portrait-painter François Clouet, called Janet, although not a particularly pleasing picture, is yet a portrait of great importance. Since it came into the hands of her grandson, Charles I., and used to hang with seven other miniatures "of his Majesty's progenitors" in his own chamber, it has never been out of the royal possession. "Its authenticity is, therefore," as the Queen's Librarian states, "without a shadow of doubt, and it may be accepted as a standard



MARY QUEEN OF SCOTS.



MARY QUEEN OF SCOTS.



FRANCIS DAUPHIN OF FRANCE.

Owner Her Majesty the Queen.

authority on the vexed question of the true features of the beautiful queen."

The Clouets are an interesting if somewhat bewildering family. The first Jean Clouet was a clever artist and painter to the Duke of Burgundy, and one of the celebrated miniaturists of his day. He was living in Brussels in 1475, and died in 1490, and probably did not visit France at all. Jean Clouet the younger was probably his son, who established himself in France, perhaps at Tours, prior to the accession of Francis I. He is supposed to have been born about 1485 and to have died in 1541. He was nick-named Jehan, Jehannot, Jehannet, or Jennet, and a picture of Eleanor of Spain, wife of Francis I. at Hampton Court is attributed to his hand.

The third Clouet, François (who also assumed his father's sobriquet), was the son of Jean Clouet the younger, and was court painter to Francis I., Francis II., and Charles IX. He was born probably at Tours between 1516 and 1520, and died in about 1572. His work is very Flemish in its general characteristics, but partakes of French feeling in regard to its lightness, freedom, and insight into character. François Clouet was undoubtedly a great master, having a style and manner peculiarly his own. His drawing is clear and accurate, his colour scheme light almost to paleness, and his modelling is most carefully executed

in the thinnest of colour superimposed upon a solid back of paint. He is notable not only for his miniature work, but also for his drawings in crayon, and of these latter works there is a remarkable collection of nearly 100 at Castle Howard, belonging to Lord Carlisle, and others in the British Museum. Examples of his work are to be found in the Louvre, Uffizi, Pinacothek, and Belvidere, and in the National Gallery, Jones collection, Hertford House, Hamilton Palace, and at Althorp.

There was a clever Swiss miniature artist born at Berne in 1637 named Joseph Werner, who was a pupil at Frankfort of Matthaüs Merian the younger. He was attached to the Court of Louis XIV., and was invited to join the great company of notable artists at the Louvre and Versailles which "Le Grand Monarque" gathered about him in the time of his glory. While in Paris he produced some of his best miniatures, and then, having to quit France owing to the intrigues of Le Brun, he passed on in 1667 to Augsburg and worked for the Electress of Bavaria, and thence to Sienna, where he painted Leopold I. In 1696 he became first Director of the Berlin Academy, and held his position till 1707, and died in 1710. His work is rich and full of colour, its detail elaborate and painstaking, and his miniatures are always well worth securing.

A little later than Werner's time the

MDLLE. HERBELIN.



NAPOLEON I.

ELFENBEIN VON MEURET.



PETER THE GREAT OF RUSSIA.

FROM THE SCHULDT COLLECTION, COLOGNE.

celebrated Rosalba Carriera visited France. Louis XV. had now ascended the throne, and Rosalba painted his portrait as a boy of ten. The Regent Philippe d'Orleans also sat to this gifted artist, who painted the nobles and ladies of the brilliant French Court, and remained in Paris during the Regency. Rosalba was an Italian, born at Venice 1675, and some of her earliest work consisted in making designs for point lace and in decorating snuff-boxes.

She was a member of the Academy of St. Luke at Rome in 1705, and of the Bologna and Florentine Academies in 1720, and contributed her own portrait to the Uffizi Gallery. When she left Paris in 1721 she returned to Venice, and later on visited the Courts of Modena and Vienna in the exercise of her profession. Ten years before her death her sight failed, and she died in Venice, quite blind, in 1757. She is specially known not only for her miniatures, but for pastel drawings, and all the great continental galleries, especially those at Dresden, possess specimens of her work. Her miniatures are notable for their easy freedom, their peculiarly cold gray tone, in which they somewhat resemble her pastel work, and their melodramatic and affected style. In drawing they are often very inaccurate, but the portraits are pleasing even if affected, and there is inspiration and vivacity about all her work.

A very much greater artist was Pierre Adolphe Hall, a Swede, born in 1739, who settled in Paris in 1760 and resided there until, in 1798, he was compelled to flee on the outbreak of the Revolution. Hall's miniatures, together with those of Füger and Isabey, constitute the best work that the continent produced. His productions are not often to be met with, especially in England, but should be secured most certainly whenever a chance may occur. They are distinguished by most graceful and elegant work, the lightest of touch, and the daintiest of outline. In colouring and in elegance they resemble the work of Cosway. In some cases so light is the handling of Hall's miniatures that they appear to have dropped as a film of colour upon the ivory. Hall died at Liège in 1793.

Füger, his great German rival, was born in 1751, and died in 1818. His miniatures can be studied in Dresden and in Vienna. He was extremely clever but very lazy and careless, and his productions are unequal. When he liked he could paint as well as the very best artists, and two of his miniatures in the Green Vaults at Dresden are superbly beautiful, but many of his copies of old masters, and portraits executed in Vienna, are unworthy of his name. He executed a good many frescoes, and was also an etcher.

Louis de Chastillon, who worked mainly

PIERRE ADOLPHE HALL. 1736-1793.



MADAME RECAMIER.

Owner J. Ward Usher, Esq.

in enamel, and executed a great many portraits for Louis XV., deserves notice. His portraits, often richly set in jewels, abound in the royal collections on the continent, especially in Austria and the smaller states of Germany, and in Bavaria. He died in the Louvre in 1734.

In the year of his death Henri van Blarenberghe was born at Lille. His father was a miniature painter, and the son commenced work in water-colours. He, however, soon found ready occupation in the work of decorating snuff-boxes with portrait miniatures and with views, and there have been few men who equalled him in the microscopic accuracy of his work. His miniatures are more generally views and scenes rather than portraits, although his portraits are not of infrequent occurrence. As a rule his work is to be found on snuff-boxes and *bonbonnières*, and in rings rather than in lockets. It is in great demand and fetches a very high price. Blarenberghe died in 1812, and his son Louis continued his profession and rivalled his father in the art. As a rule both father and son signed their best works.

The two last names to be mentioned are those who are best known of all the French workers in miniature, Augustin and Isabey. Jean Baptiste Jacques Augustin was born in 1759. He went to Paris in 1781 when miniature painting was at a very low ebb,

and he practically revived the almost forgotten enamel work of Petitot. Louis XVIII. appointed him miniature painter to his Court, and in 1821 he was made Chevalier de la Légion d'Honneur.

His female portraits after Greuze are of great beauty, and his portraits in enamel of Napoleon I., the Empress Josephine, Louis Buonaparte, Louis XVIII., Caroline Murat, and others, are well known, and are very fine works. He died of cholera in 1832.

Jean Baptiste Isabey was his contemporary. Napoleon appointed him drawing master in 1805 to the empress Josephine, and afterwards to Marie Louise. Louis XVIII. sat to him, Charles X. made him his cabinet painter, Louis Philippe appointed him in 1837 Director of Public Museums. For the story of his life the student may be referred to his own *mémoires* published in Paris in 1859. He died in Paris in 1855. His works are well known and of great beauty. There is an *esprit* and an elegance about them that is very characteristic. The works of Augustin and Isabey closely resemble one another and are often attributed to the wrong artist. Augustin's draperies are the distinguishing feature, and are much more carefully executed than those of Isabey. Isabey's faces are sweet and delightful, his drawing is accurate and well defined, and the modelling good. The eyes are often a little too distinct and over-elaborated, but

JEAN BAPTISTE ISABEY. 1767-1855.





THE EMPRESS JOSEPHINE AND THE EMPRESS MARIE LOUISE.

OWNER J. WARD USHER, ESQ.

the effect of the whole portrait is exceedingly charming. Napoleon was very fond of Isabey, and he painted almost every well-known character in Europe.

Of the foregoing artists the works of Hall may be studied to advantage in the collections of Lord Rosebery, Lord Hastings, and Lord Wharncliffe. Of the other artists there is no collection in England that equals in importance that of Mr. Jeffery Whitehead.

Sir Philip Currie has a splendid example of Füger's work, Lady Leslie and Mr. Gerald Ponsonby good examples of Isabey, and Lord Hastings some fine portraits by Augustin. Dr. Propert owned the well-known double portrait of the Empresses Josephine and Marie Louise, and a ring with the portraits of Napoleon, Marie Louise, and the King of Rome, by Isabey, and other signed specimens, while Mr. Whitehead possesses in his wonderful cabinets some fine signed examples by most of the eminent foreign painters in miniatures that have been named.

# CHAPTER IX.

## MODERN WORK.

THE collector of portrait miniatures will not concern himself very much with modern work.

The revival of a demand for portraits on ivory that took a definite form in 1895 and 1896 bids fair, however, to become an important renaissance, and it will be well, therefore, even although this book is not a history of the art, to make some reference to this movement. There has never been an entire failure of the art, and the Royal Academy, year by year, reserved a small space for "portraits in little." Slowly, but very surely, however, the standard of excellence fell, and year after year miniatures more and more resembling highly stippled coloured photographs were exhibited. The inducements offered by enterprising photographers to their clients of having portraits produced on ivory, and "coloured by hand," and the use of the word "miniature" for these mechanical pictures, tended still more to injure the miniaturist. Even those artists

ALFRED PRAGA. PRESENT DAY.



J. LUMSDEN PROPERT, ESQ.

who did produce sound work had either been employed in colouring photographs, and so had acquired a hard mechanical technique, or else they painted their portraits for the photographer, and never came into contact with the sitter, and so lost all interest in their work, and received no credit for it.

There were, a few months ago, a score of artists who had never studied drawing, painting, or anatomy in the schools either of England or France, but who, by the aid of the camera and the brush, managed to produce portraits which they fondly termed miniatures. The great and distinctive difference between a photograph and a miniature was quite overlooked. A photograph crystallizes a transient appearance, it merely renders permanent the look of the person depicted at the moment of exposure. Exaggeration and distortion are almost certain to take place, and invariably there is an absence of proportion and a harshness in both shadows and reflections. There is no opportunity for a representation and accentuation of character such as the miniaturist should aim to produce.

A miniature should be the result of careful and constant study, it should represent not only the person, but his very character and life. Every detail of feature must be presented accurately and with a judicious accentuation of character. Likeness must be obtained not only in the face, form, hands,

and expression, but in the general *ensemble*. The use of photography destroyed all the art of the miniaturist. It induced an elaborate cramped finnicky method of painting, and its results were highly finished mechanical portraits. Above all, photography destroyed the characteristics and individualities of the artists and reduced them to a dead level of mediocrity.

A couple of years ago a few resolute artists set their faces against this degradation of miniature painting and determined to try for better work. They realized that the old miniatures were in great demand, and that they were recognized as works of art and as portraits of remarkable merit. They began to feel that a miniature should be as broad and as big in its treatment as a life-sized portrait, and that it should be fearless and full of life and vigour. They were further assured that to paint a miniature required as careful a training, as intimate a knowledge of anatomy, and as much skill in modelling as to paint any other species of portrait. Their decision was, in fact, that a miniaturist must be an artist, and not a mere amateur copyist and colourist, and that the artist must come into personal contact with his sitter, and put into the portrait his own characteristics and his ablest work.

As is so often the case this view of the work and determination to raise its standard

ERNEST LLOYD. PRESENT DAY.

*(Treasurer Society of Miniaturists.)*



MRS. JOHN SMART.



A LADY.



A LADY.

to the old level of excellence occurred to two groups of artists at about the same time, and in the spring of 1895 two societies, each equally concerned with the same purpose, came into being.

The Society of Miniature Painters has for its President Mr. Alyn Williams, who contributed to the pages of the "Artist," in January, 1897, an article on miniature painting, in which he expounded the admirable views of his society. This society is composed entirely of artists, and held its inaugural exhibition at 175, New Bond Street in October, 1896.

The Society of Miniaturists has for its President Lord Ronald Gower, and for Vice-President Mr. Alfred Praga, and the latter gentleman contributed to the "Magazine of Art," for January, 1897, an article entitled the "Renaissance of Miniature Painting." The Society of Miniaturists differs from its sister society in possessing on its Council certain experts, collectors, and art critics, who have given special attention to miniatures, and whose advice and judgment has been deemed by the society worthy of consideration. The leading expert of the day, Dr. Lumsden Propert, himself a member of the Council, followed Mr. Praga's article by one from his own pen in the February issue of the "Magazine of Art." In this article he laid great stress upon one consideration that will appeal strongly to the collector.

He urged upon the artists who are reviving the art the absolute necessity of individual and personal characteristics. Dr. Propert spoke vigorously of "conventionalism as the curse of miniature art," of the impossibility of determining the work of one modern artist from another, and of the great need there is that the "handwriting, the strength, the individuality," as he tersely expresses it, of each artist should be seen upon his handiwork. He deplores alike the "dead level of mediocrity" in modern "miniature work," and the presence of the self-styled miniaturists who are not artists. "These would-be dabblers," he says, who have never studied portraiture, and who would "treat the human face, the most subtle and perfect piece of mechanism that has passed from the hands of the Creator," as though it were a lay figure, and who, without any conception of the difficulties of their task, set about their work and only "degrade that which has been cast in form divine down to the level of their present ignorance." These are fearless words of wisdom and calculated to do much good.

The Society of Miniaturists held their opening exhibition in November, 1896, at the Grafton Gallery, and associated with it a small representative collection of fine eighteenth century miniatures. By such means they endeavoured to raise the standard and to educate the artists of the present day

ALYN WILLIAMS. PRESENT DAY.

*(President, Society of Miniature Painters.)*



A CHILD.



THE LATE W. MATTIEU WILLIAMS, ESQ., F.C.S.

to emulate the old workers, and to adopt their standards of treatment and breadth of technique.

The members of each society are convinced of the faults of their own work, and of the beauty of the miniatures that English artists once produced and ought to produce again.

At the present moment *pourparlers* are passing between the two societies with a view to the arrangement of a scheme of union, and there is every hope that such a desirable change may speedily take place. Whether united or not, however, the movement originated by the two societies should mark a definite point in the revival of miniature work. There is no reason why future years should not produce as good work as the past has seen.

The illustrations of admirable miniatures that we reproduce in this chapter are sufficient evidence that there are clever and painstaking artists to be found, and the collector of the future ought to be able to add many a name to his catalogue, and as eagerly search for the finest work of the masters of the nineteenth century as he does for those of the eighteenth. There are vast differences in coiffure and costume, and great changes in mode, but English artists should produce in the future work as strong, as vigorous, and as beautiful as that of their predecessors.

One phase of modern work must be carefully avoided by the collector. There are plenty of clever and unscrupulous artists who are gaining a very good livelihood by copying miniatures. Some of the copies are so badly done that they can be readily dismissed, but others are marvellous in their accuracy. No amount of book knowledge will enable the amateur to detect them. He must gain his skill by experience only. As a general rule it will be found that the works of Cosway, Plimer, and Engleheart, in miniature, and Petitot in enamel, are the ones selected for fraudulent skill, and certain well-known faces, as those of Perdita, Lady Hamilton, and Mrs. Fitzherbert, and of Louis XIV. and his queen, are specially favoured. The eyes are often exaggerated and hard in their outline, the ivory almost always too white, and occasionally the error is made of adding a signature such as the master never used, or inserting it in, say, gold when the artist signed in colour, or on the face when the artist signed on the back. Forgers are, however, very expert in their art, and old pieces of paper, vellum, and ivory, are eagerly secured by them, and old frames used to diminish the chances of detection.

It is the more costly miniatures that are generally copied, and as fine Cosways fetch a very high price the effort to copy them perfectly and pass off the copies as originals

IDA LOVERING. PRESENT DAY.



GWENDOLEN M. WILLIAMSON.

OWNER DR. G. C. WILLIAMSON.

is considered by the forger well worth the cost of the labour. Fine Cosway miniatures fetched at the Truro sale in 1893 prices varying from £100 to £260 for single specimens, and at the Varese sale in 1896 from £60 to £190. At these prices miniatures are worth forging, and there are so many copies in existence (often made, I regret to add, in London), that of one celebrated collection of Cosway miniatures, owned by a responsible and very wealthy collector, it used to be said that what it most lacked was a genuine Cosway.

Miniatures at these high prices hardly come within the range of the ordinary amateur. He will do well to take every precaution ere he purchases a costly miniature, and to consult as to it some good critic or expert. Low-priced miniatures are not often forged, but if the demand arises for the works of any master the forger will be ready with his villainous work. The collector must be prepared for dishonesty, and expect to be taken in occasionally. Practice and education alone will set him on his guard and enable him to detect forgeries. One final hint may be of service. The forged miniature usually has a name attached to it. The buyer should be especially careful in purchasing miniatures when the dealer is quite certain whom the portrait represents. The forgery seldom shows signs of wear or damage or dirt. It is usually bright, clean,

and fresh. Avoid miniatures that bear upon their faces the indication that they are new, even if the dealer gives some lengthened story as to the care that has been taken of them and the way in which, in some forgotten casket or cupboard, they have been discovered.

All such tales must be taken *cum grano salis*, and if a miniature looks new and bright it often is as new as it looks, and the product of that most dangerous of men, the clever and unscrupulous artist forger.

JOHN RUSSELL, R.A. 1745-1810.



GEORGE IV. WHEN PRINCE OF WALES.

From an unfinished miniature, full size.

OWNER—FRANCIS H. WEBB, ESQ.

## CHAPTER X.

## BIBLIOGRAPHY.

In lieu of giving a bare list of books that have been consulted in the compilation of this handbook, it may be more interesting to the collector if a short chapter be allotted to the literature relating to his pursuit.

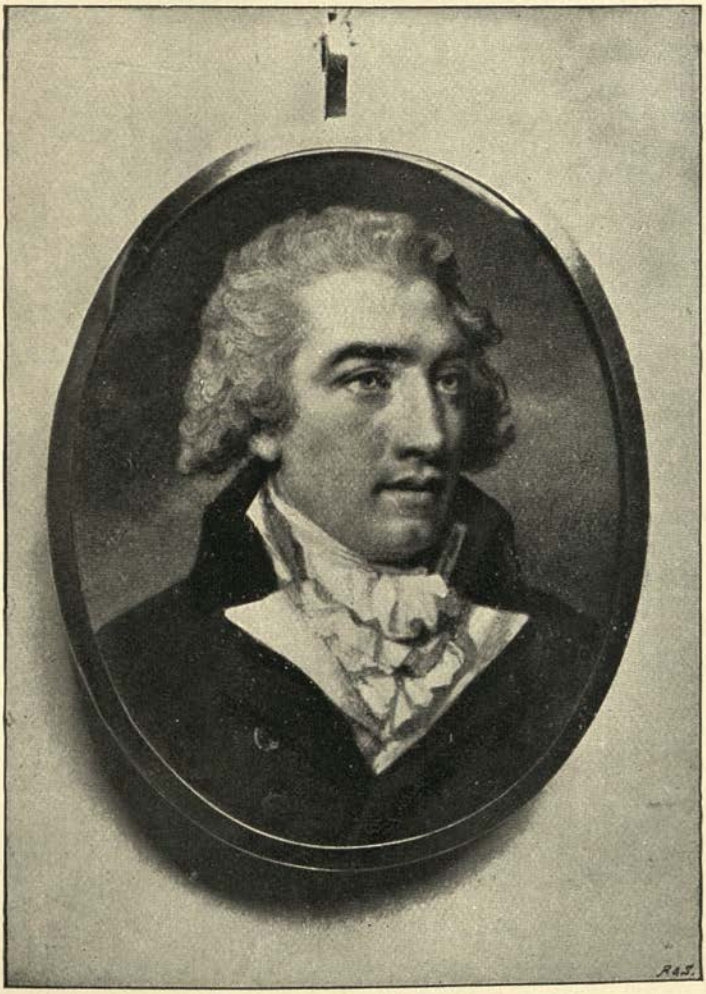
The standard work has already been often mentioned. It is Dr. Lumsden Propert's "History of Miniature Art," published by Macmillan in 1887 at four and a half guineas. It deals exhaustively with the subject, and is profusely illustrated with collotypes taken from examples in the author's own possession. Much of the information in it as to the earlier masters is necessarily drawn from the manuscripts of the indefatigable George Vertue, which were purchased by Horace Walpole after Vertue's death, and formed the basis of Walpole's "Anecdotes of Painting." To Walpole's three volumes and to his "Letters" every writer on art owes a deep debt of gratitude. The owner of Strawberry Hill rescued information from oblivion that even the industrious Vertue

omitted to record, and, in addition, was able to bring down Vertue's information to a later date and add notes relating to the specimens by each master contained in his own wonderful collection.

In addition to these books the collector should obtain that invaluable work Bryan's "Dictionary of Painters," the latest edition in two volumes issued in 1893, revised by Messrs. Graves and Armstrong. He may usefully supplement the historical and biographical information contained in these works by the perusal of Smith's "Nollekens and his times,"—a book full of information as to eighteenth century men, Redgrave's "Century of Painters," Vasari's "Lives of the Painters," Phillip's "Art Dictionary," and Marriette's "L'Abecedario pittorico." This last work is an amended issue, in 1756, of an earlier work produced nearly a hundred years before, and is an invaluable although incomplete biography of painters which was compiled by the great collector of engravings Pierre Jean Marriette. Redgrave's "Dictionary" and Graves's "Dictionary" need not be consulted, as the important information contained in them is incorporated in the latest edition of Bryan.

Siret's "Dictionnaire des Peintres," Labarte's "Histoire des Arts industriels," the same author's "Renaissance des Arts," Lacroise's "Art in the Middle Ages," Wauter's "Flemish School of Painting,"

J. D. ENGLEHEART.



RICHARD BRINSLEY SHERIDAN.

FROM THE PROPERT COLLECTION.

Mrs. Mark Pattison's "Renaissance of Art in France," and above all, Nagler's "Kunst Lexicon," will be found to be the most useful works dealing with the continental schools. The translation of Lomazzo on "Painting," and Rouquet's "State of the Arts in England," have already (*vide* Chapters II., III. and VII.) been alluded to as important contemporary treatises, and to them may be added another most curious old work. It is entitled, "The Excellency of the Pen and Pencil" by an anonymous author, and printed by Thomas Ratcliff and Thomas Daniel, and sold by them at the Chyrurgeons Arms and at the Golden Lyon. It is dated 1668.[1] This book, which is based in part upon the writings of Dürer and Holbein, is described as "A Work very useful for all Gentlemen, and other Ingenious Spirits, either Artificers or others." Eight pages are devoted to "Miniture," and how to finish a head in three sittings—the first, of two hours; the second, of four or five; and the last, of three hours. The directions are interesting for the indications both for each separate stage in the execution, and for the colours to be used: "lake and white mingled," red-lead for the face, "indico blew," umber, ivory-black, "*English*-oker," with cherry-stone, silver, and "bise." "Landskip" is also dealt with. It is interesting to observe how, while

[1] *Vide* "Magazine of Art," March, 1897.

urging high finish, the author insists on the maintaining of breadth throughout the whole operation.

There are two other curious works on the art that will interest the collector: "The School of Miniatures," published in London in 1733, and said to be printed "from an old MS.," of which a copy is in the British Museum, and "Escole de la Mignature," of which the *second* edition was published at Lyons in 1679.

Chambers's "Encyclopædia," Fairholt's "Dictionary," Wornum's "Holbein," and the immortal diaries of Evelyn and Pepys, will be consulted as a matter of course.

There are special biographies of artists that will be found of very important service, and in some of them will be seen lists of the works by the master whose memoir is written. Of Richard Cosway, the author of this volume issued a memoir in 1896, which contains, beside a large number of illustrations, long detailed catalogues of the miniatures by the artist. A similar volume, issued by the same author in 1895, treats of John Russell, R.A., and will be found to contain illustrations and descriptions of many of his miniatures. Lists of the works of Andrew and Nathaniel Plimer, Cosway's pupils, will also be found in the "Life of Cosway" just named, and very many illustrations of their best works. Of Petitot there is a special Louvre catalogue, "Les

JOHN RUSSELL, R.A. 1745-1809.



MRS. YOUNG.

Owner Frank H. Webb, Esq.

Emaux de Petitot au Louvre." Of Engleheart a memoir is promised, and Mr. Henry Engleheart, who has it in hand, possesses all the needful material and skill for the production of a volume of fascinating interest. Other memoirs have been named in the preceding pages.

The most valuable works of reference, however, are the catalogues of collections and of exhibitions. The catalogues of the Duke of Buccleuch's and of a portion of the Duke of Portland's collections have been privately printed and may be consulted. They have both of them, whether in print or manuscript, been generously placed at my disposal by their noble owners, to whom I am most grateful. The catalogues of other collections, such as those at Devonshire House, Holland House, Mentmore, Ham House, and of the fine series belonging to the Baroness Burdett-Coutts, are in manuscript, and if permission is given to any other collector to examine them, he will find them replete with interest and worthy of careful consideration. The printed catalogues of the Loan Exhibitions of Miniatures at South Kensington Museum, held in 1862 and 1865, should be in the hands of every collector, as they are of the greatest value in tracing the history of miniatures and in determining the works of each master. Of even greater importance is the privately printed catalogue of the exhibition

at the Burlington Fine Arts Club in 1889, as it contains a vast amount of absolutely reliable information, and the illustrated issue of it gives a number of photographic plates of great beauty. These catalogues constitute the chief works of reference that the collector will need. The catalogues of the annual shows of the Amateur Art Exhibition should also be obtained and consulted. They are as follows:

1893. "Downman, A.R.A.," compiled by the Honourable Mrs. James Stuart Wortley. Exhibition at Carlton House Terrace.

1894. "John Russell, R.A.," compiled by Dr. G. C. Williamson. Exhibition at the Imperial Institute.

1895. "Richard Cosway, R.A.," by the same author. Exhibition at Moncorvo House.

1896. "Henry Edridge, A.R.A.," and others. Exhibition at 1, Belgrave Square.

1897. "Count D'Orsay and A. E. Chalon, R.A." Exhibition at Sir Julian Goldsmid's house, 105, Piccadilly.

There are some other catalogues that will be found of service to the collector in tracing out miniatures and in ascertaining in what collections can be studied the works of any special master. There are the catalogues of the winter exhibitions at the Royal Academy and of the Grosvenor Gallery, also the ex-

JOHN RUSSELL, R.A. 1745-1806.



GENERAL BELL.

OWNER—MISS POYNTER.



MISS BACON. 1785.

OWNER—MRS. KNOLLEKE.

hibitions dealing with the Stuart, Tudor, Hanoverian, and Victorian eras, and there are the interesting catalogues of some private and charitable exhibitions arranged by the late Duchess of Leeds in several successive years.

If the collector is to be successful in his pursuit he must be prepared constantly to educate his judgment and increase his knowledge. No better way can be devised than the examination of all authentic miniatures that he may hear of, and the study of every one that comes across his path. By these means his memory should become stored with facts as to signatures, accessories, backgrounds, and the variations of technique in each artist, and the methods adopted by miniaturists in the treatment of hair, complexion, and hands.

By carefully studying the catalogues already mentioned he will acquire considerable knowledge as to the owners of miniatures, and a fairly retentive memory will then enable him as he moves through society to attach to the names of persons whom he meets a mental note as to the miniatures that they possess.

Owners are generally ready to show their treasures, and the examination of well-known miniatures should be one of the important methods of education adopted by the collector. If he is in earnest about his collection, and determined to be master of

his subject, he will gladly avail himself of this and of every other means of study.

Frequent visits to Christie's, Sotheby's, and Robinson's auction rooms will be of great service to the collector who lives in or near to London. The visits will not be so much for purchase, although that will follow in due course, but for the purpose of looking at the treasures that are generally exhibited a few days before the sale; and of improving his knowledge and verifying or dismissing his surmises by the aid of the auction catalogues, and the prices realized.

The literature relating entirely to miniatures is by no means large. It may be supplemented by means of magazine articles dealing with special masters or periods.

A notable series appeared in the "Art Journal" for 1896 from the pen of Mr. Foster, and others by the Queen's librarian, Dr. Propert, Mr. Bain, Mr. Addington, and Sir William Drake, have appeared in the "Magazine of Art," "English Illustrated Magazine," "Gentleman's Magazine," and so on. Unless, however, articles are written by real experts, such as the persons named, they must not be relied upon with definite confidence. Too often amateurs contribute chatty articles of no real value, a *réchauffé* of other people's opinions put together without accuracy or care.

If the collector desires to understand the practical technique of miniature painting,



LADY RODNEY.

OWNER CHARLES J. WERTHEIMER, ESQ.

and to try the art for himself, he will find the "Letters and Papers of Andrew Robertson," edited by Miss Robertson, a most satisfactory guide. It is an interesting volume, full of valuable material dealing with the history of English art in the eighteenth and nineteenth centuries, but it contains also a treatise on the art by Archibald Robertson that is a really important contribution and of practical value. Another of Robertson's works, entitled "The Art of Seeing," most usefully supplements this volume, and to the artist, as well as the collector, both books will be found of value.

One or two other volumes dealing with the practical side of the work may be mentioned:

"New Hintson Miniature Painting," 1837.

"The Art of Miniature Painting," by A. Parsey, 1831.

"Conversations on Miniature Painting," by E. Kendrick, 1830.

"Miniature Painting," by L. Mansion, 1822.

"Art of Miniature Work," by G. Russell, 1870.

All these works may be consulted in the Art Library of South Kensington Museum. They are scarce volumes, but are worth seeking for; and it may be said finally that the aim of every collector should be a mastery more or less complete of his subject, and therefore every means to arrive at that end should be earnestly sought and eagerly adopted.

# CHAPTER XI.

## NOTABLE COLLECTIONS.

It may be of interest to the collector if in a concluding chapter some reference is made to the great collections of miniatures that exist at the present day.

Many of these collections have been mentioned from time to time in the preceding pages, and selections from the miniatures have been illustrated and described under various masters. There are some, however, which, from their size and the beauty and value of their contents, deserve especial notice, and chief among them all is the wonderful series of miniatures at Windsor Castle.

The collection is especially rich in works by Isaac Oliver, Samuel Cooper, and Richard Cosway. Very many of the miniatures have been handed down by successive occupants of the throne, others formed a part of the historical collection of Charles I., catalogued by the ill-fated Van der Doort, and yet others have been purchased from time to time with discriminating judgment for Her Majesty the Queen by her librarian, Mr. R.



FRANCES HOWARD.
Countess of Somerset.



GEORGE VILLIERS.
Duke of Buckingham.

Owner Her Majesty the Queen.

R. Holmes, F.S.A. To the wisdom of H.R.H. the Prince Consort the collection owes its preservation, as but for his forethought it would have been in serious danger of destruction and damage at the beginning of the Queen's reign.

The Prince found these priceless historical treasures scattered about on the walls of different palaces and in many of the rooms devoted either to lumber or to minor domestic purposes. Many of them were unframed, very many without glass, and none of them catalogued. They were exposed not only to damp, sunlight, or neglect, but also to loss; and in fact there had already been mysterious disappearances from palace walls, and equally strange appearances of royal treasures in private collections. The Prince had cabinets specially constructed for the miniatures, and the Queen and he took the keenest delight in arranging them in due order in a portion of the library at Windsor. The damaged ones were carefully repaired, and most of them reframed. A catalogue was then prepared, and in compiling it the most elaborate precautions were taken as to accurate attribution both of portraits and of artists, and no name is definitely recorded in it unless its accuracy is capable of definite proof.

The collection once so arranged presented certain gaps which it has been Her Majesty's peculiar pleasure to fill up from time to

time, and it now exhibits an almost unbroken series of authentic portraits of the royal family from the time of Henry VIII. to the present day.

For many years past the Queen has proved her continued interest in miniature work by securing at high prices the choicest portraits of her illustrious ancestors. At the Truro sale of miniatures by Cosway many of the unrivalled portraits of the children of George III. passed into the royal collection, and instances of similar purchases recur from time to time. In addition to such purchases the Queen has added year by year portraits in miniature of members of her immediate family circle, and other persons of note and renown painted by the leading artists of the day.

The series commences with some remarkable portraits by Holbein, and includes others, at one time attributed to the same artist, but now pronounced to be by one of his contemporaries. By Hilliard there are many important works, especially those that formed part of the Bosworth jewel already named. By Isaac Oliver there is the superb portrait of Sir Philip Sidney, and the equally magnificent one of Henry, Prince of Wales, together with portraits of James I. and his queen, Anne of Denmark, and many others.

By Samuel Cooper there is a wonderful series, including those of the Duke of Albe-

SAMUEL COOPER. 1609-1672.



CHARLES II.

OWNER—HER MAJESTY THE QUEEN.

marle, Duke of Monmouth, and Oliver Cromwell, and the superb portrait of Charles II. Of the lesser masters almost every one is well represented. There are portraits by Flatman, Dixon, Cross, Bettes, Lens, Hoskins, Cleyn, Spencer, Hone, Meyer, Humphrey, and Smart, and each picture is a fine example of its kind. Of Cosway, the greatest eighteenth century master, there is a very extensive group, embracing many unfinished miniatures which are not only of surpassing beauty, but of extraordinary interest, as they reveal the method and habits of the artist. Such unfinished miniatures of the Duchess of Devonshire, Princess Mary, Princess Amelia, and Queen Charlotte, are perfectly fascinating, and although merely tinted sketches, are strong and forcible in their drawing and most faithful likenesses of the persons whom they depict. The series is continued down through Robertson, Ross, Chalon, and Newton, and has been added to by such artists as H. C. Heath, Charles Turrell, Edward Taylor, Thorburn, Dudley, Heath, Edward Moira, H. T. Wells, E. H. Corbould, and quite recently by Mrs. Corbould Ellis. The entire collection numbers upwards of a thousand items, and the series of English royal portraits is admirably supplemented by a large and increasing group of foreign sovereigns, nobles, and famous men and women not only of this country, but

of all others, and all are arranged in classes according to date and accurately catalogued.

Enamels must not be forgotten, as there are nearly two hundred specimens of the works of Petitot, Zincke, Bone, Prieur, Prewitt, Hurter, Hone, and others.

By special permission of Her Majesty many of the chief treasures of her unrivalled collection are illustrated in these pages.

The collection at Montagu House, Whitehall, belonging to the Duke of Buccleuch, is a very important one, and is undoubtedly the chief collection of miniatures in England after that at Windsor Castle.

It is especially rich in works by Hilliard, Cooper, Isaac and Peter Oliver, and John Hoskins, and contains the very finest works that are known by Samuel Cooper, an unrivalled series of superb portraits. It includes the works of many other artists, such as Dixon, Crosse, Flatman, Lens, Bettes, Spencer, and Cosway, and the leading continental miniaturists are well represented. In enamel it is rich in works by Petitot, Zincke, Boit, and Prewitt.

Many of the miniatures were inherited by their present noble owners from the Duchess of Montagu, most of the rest being purchased from time to time by Walter Francis, fifth Duke of Buccleuch.

As a series of portraits the collection is noteworthy, for it includes miniatures of nearly every remarkable personage in



JAMES STUART, SECOND DUKE OF RICHMOND.

Owner Her Majesty the Queen.



LADY LYTTELTON.

Owner H.R.H. the Duke of Cambridge, K.G.

Europe from the time of Henry VII. to that of George IV.

Another feature in this collection deserves notice. There are at Montagu House several fine portraits in miniature of artists by themselves, constituting a series of peculiar importance. Two signed dated of Holbein, one of Peter Oliver, two of Hilliard, together with portraits of his father and his wife, and one of Hoskins, are all works not only of the finest execution but of unusual interest.

It is in the works of Samuel Cooper, however, that the collection takes its highest position. There are portraits not only of Cromwell, his wife, and his daughter, but of Henry and Richard Cromwell, of Lady Digby, of Prince Rupert, of John Milton, John Thurloe, Algernon Sidney, Waller, Samuel Butler, Oates, Sir John Maynard, George Monk, Duke of Albemarle, as well as of James II. and of Charles II. There are also fine portraits of Lucius Cary, Lord Falkland; Lord Chesterfield and his second wife; Nell Gwynne, Mary, Countess of Fauconberg, the Duchess of Richmond, Countess of Derby, Baroness Dudley, Lady Fairfax, Lady Paston, Lady Heydon, and several of Cooper's notable copies of portraits by Vandyck. Almost every Cooper in the collection is in fine condition, and very many of them are signed. The series of pictures by Hilliard include, of

course, several portraits of Queen Elizabeth, together with James I., the Countess of Pembroke, Lady Arabella Stuart, Theresia, Lady Shirley, Lady Hay, Lady Hunsdon, Lady Suffolk, Mrs. Hill, the Duke of Lennox, the Earls of Oxford, Essex, Cumberland, and Southampton, and Lord Seymour of Sudeley, and very many of them are signed and dated.

By Isaac Oliver there are portraits of Henry, Prince of Wales, Queen Catharine Howard, Lady Hay, Lady Nottingham, Lady Arabella Stuart, Mrs. Holland, Anne, Countess of Dorset, Lord Herbert of Cherbury, Edward, Earl of Devon, Lord Wentworth, the Earls of Holland and Warwick, and William Drummond of Hawthornden, the poet. Peter Oliver's works include portraits of Charles I., Rachel, Countess of Southampton, who was so splendidly painted by Petitot, the Marquis of Ormonde, Duke of Buckingham, Sir Philip Sidney, the great Lord Bacon, Sir Kenelm Digby, and Charles Louis, Count Palatine, the brother of Prince Rupert.

Hoskins is particularly well represented. Charles II., Sir Henry Vane, John Evelyn, and John Selden, are noteworthy portraits, and there are also excellent miniatures of the Countess of Suffolk, Mary, Princess of Orange, Sir B. Rudyerd, Sir J. Harrington, the Earl of Holland, and the Earls of Thanet, Lindsey, Pembroke, Bristol, and



THE COUNTESS OF EUSTON.

SIGNED.

OWNER J. W. WHITEHEAD, ESQ.

ZOFFANY. 1733-1810.

(ATTRIBUTED TO.)



MARGARET WOFFINGTON.

OWNER HER MAJESTY THE QUEEN.

Kingston, as well as several superb copies of works by Holbein. Several of the lesser masters are also represented by portraits of more than ordinary interest.

There are several miniatures, notably those of the Duchess of Portsmouth, Prince Rupert, Duke of Monmouth, Sir William Temple, and Lord Sunderland, by that perplexing mystery, Nathaniel Dixon, about whom nothing whatever save his period, that of the time of Charles II., can be ascertained. He was an excellent artist and proudly signed his finest works, and in merit and in beauty they greatly resemble those of Cooper.

There are portraits by Bettes, including one fine one of the Duchess of Lennox; and there are portraits by Lawrence Crosse, of the Earl of Athlone, Mrs. Jennings, Titus Oates, the Dukes of St. Albans and Grafton, and a very important one of Pepys, the immortal diarist. By Lens there are portraits of Pope, Lord Dalkeith, Matthew Prior, and George I.; by Flatman of Abraham Cowley, Lord Athlone, and others; by Gervase Spencer of Admiral Byng, and by Cosway of Princess Amelia.

Of foreign masters there are very many works, especially early work by François Clouet and others, and later by Stroehling, Augustin, and Isabey, while a portrait of Benjamin Franklin by Greuze must not be overlooked.

Of enamels there are a host of good portraits by Zincke, including Henry IX., Cardinal Duke of York, the Duchess of Orleans, and Doctor Sacheverell, together with some lovely works by Petitot, some good examples of Boit and of Bone, and three pictures, George Washington, Horace Walpole, and Nell Gwynne, by a rarer artist, William Prewitt, a pupil of Zincke.

The Montagu House has one more claim to importance that must be mentioned. It includes very many miniatures that were originally in the collection of Charles I., and were catalogued by Van der Doort, and described in Vertue's catalogue of the King's collection.

There is one set of eight miniatures in a large black frame, bearing burned in upon the back of it the notable initials C. R. (Carolus Rex). The portraits are those of Henry VII., Elizabeth of York, by Hoskins, Katharine of Aragon, by Isaac Oliver, after Holbein, Henry VIII., Anne Boleyn, by Hoskins, after Holbein, Mary Tudor, in oil, by Sir Antonio More, Edward VI. and Queen Elizabeth, by Hilliard.

Another miniature from the same great collection is one of Henry VIII., attributed to Holbein, and contained in a black box which bears the royal arms. A portrait of Henry, Prince of Wales, by Isaac Oliver, was in the same collection, and a frame containing the portraits of James I., his



A LADY AND CHILD.



A LADY.

OWNER FRANK WOODROFFE, ESQ.

Queen, Anne of Denmark, and his family, Henry, Prince of Wales, Elizabeth of Bohemia, and Prince Charles, afterwards king, bears upon it the same well-known initials, and was once cherished by the White King as a great possession.

Many of the miniatures at Montagu House came from Horace Walpole's celebrated collection at Strawberry Hill.

It must be noted in conclusion that the list just given makes no mention of the numerous miniatures by notable artists which can only be described as portraits of a lady or of a gentleman, the names of the persons whom they depict being unknown. On the other hand, it is impossible to mention the numerous fine portraits of great and influential personages which find a place in this collection, but which from various reasons cannot be definitely attributed to any known artist. To take but a few names at random there are portraits of Ben Jonson, Anthony Vandyck, William van de Velde, William Pitt, G. F. Handel, Edmund Burke, Doctor Johnson, Edward Gibbon, Prince Eugene, Thomas Corneille, Archbishop Tillotson, Sir Walter Raleigh, Viscount Bolingbroke, Archbishop Laud, Peter the Great, Marie Thérèse, Ignatius Loyola, and Marie Antoinette, none of which can be definitely assigned to any special artist.

The Duke of Portland possesses at

Welbeck Abbey a collection of miniatures which is notable for the number of works by Hilliard, Isaac Oliver, Cooper, and Lens, that it contains as well as for the high quality of many of its treasures.

There are no fewer than four portraits of Queen Elizabeth as queen, and one when she was princess, by Hilliard, and by the same master are portraits of Queen Anne of Denmark, Henry, Prince of Wales, Lord Harrington, and the Earl of Essex, etc. There are also two interesting portraits by Hilliard bearing puzzling mottoes. By Isaac Oliver there are portraits of Elizabeth, Queen of Bohemia, Lord Aston, Queen Anne of Denmark, William Drummond of Hawthornden (1606, at the age of twenty), Lady Arabella Stuart, Henry, Prince of Wales, Lord Arundel, Sir R. Levison, Mrs. Oliver, the artist's wife, and four unknown portraits, beside a most interesting St. Sebastian after Vandyke, that originally belonged to the collection brought together at Windsor by Charles I., and distributed after his death by the Protectorate Government. There are at least five by Peter Oliver depicting Lesley, Earl of Leven, Lady Arran, Henry VIII. after Holbein, and Edmund Waller.

There is a splendid series of Coopers, including Richard Cromwell, Abraham Cowley, Sir Freschwell Holles, Lord Romney, Sir Edward Harley, the Earl of Clare, Lady Pye, Lady Suffolk, Lady



MRS. JAGGER.
(née HAMILTON.)

OWNER MISS FLETCHER.

Holles, Charles II., Archbishop Sheldon, and Christiana, Cooper's wife, beside five unknown ones, and one delightful portrait of a man which bears on its back in Cooper's own handwriting the quaint statement that "The finishing this portrait and one other which Mr. Graham took away is not paid for." The charming piquancy of this comment by the painter is most valuable. How one would like to know further details as to the story so slightly indicated. Whose was the portrait, why was it taken away, why was it not paid for, was the debt ever discharged, or did the waves of trouble amidst which Cooper lived swallow up the debtor and leave the artist to regretfully record his disappointment?

There is a portrait of Cooper himself in the same collection from the hand of Bernard Lens, but there is one feature of this collection in which it resembles the series at Montagu House. There are portraits of no fewer than six great miniaturists painted by themselves and duly authenticated by their signatures. These are Nicolas Hilliard, Peter Oliver, Bernard Lens, Jean Petitot, Cornelius Janssen, and Rosalba, beside portraits almost equally important of Mrs. Isaac Oliver and Mrs. Samuel Cooper by their respective husbands.

By Lens there is an important series of Harley portraits, especially Lady Margaret Cavendish Harley, daughter of Edward

Harley, second Earl of Oxford, who became the wife of William, second Duke of Portland, and of whom there are oil paintings at Welbeck by Hudson, Jervas, Delgarde and Dahl. In the miniature collection she is to be seen on two miniatures with her mother, and on one alone, and there are three portraits of Lord Harley, afterwards Earl of Oxford, and two of Lady Harley, her father and mother, and one of Robert Harley, the Speaker, 1714, her grandfather. All these are by Lens, and the same artist painted Sir T. Mayerne, the great chemist who was so kind to Petitot, Mrs. Edmond Damer, the Earl of Leicester after Zucchero, and Richard Hall, beside fine copies of Cooper's Oliver Cromwell, the original of which is at Montagu House, and Queen Elizabeth after a portrait that belonged to the celebrated Doctor Meade.

These do not, however, nearly complete the list of treasures at Welbeck, and there are, in addition, a very great many miniatures by unknown artists, to which it is unsafe to give definite attributions. Almost all the early and interesting masters are, however, well represented.

By Holbein there is one of Mary Tudor and one of Sir Thomas Pope; by Bettes one of the Earl of Morton; by Hoskins, Lady Shirley, and Lady Charles Mansfield (1655); by Flatman, William, Lord Russell (1661), Lord Grandison, Lord Mansfield,



QUEEN JANE SEYMOUR. BY HANS HOLBEIN.



SAMUEL BUTLER.
BY DAVID LOGGAN.
(Plumbago work.)



LADY DUCKETT.
BY OZIAS HUMPHREY.

FROM THE PROPERT COLLECTION.

Mr. Symson, a "Master of Musick," and William Wycherley. Lewis Crosse is represented by portraits of Queen Mary II., Lord Kingston, the Duke of Newcastle, Lady Ogle, the Countess of Dorchester, Earl of Dalkeith, and the unhappy Duke of Monmouth, beside several unknown portraits. There is a portrait of Charles I. by Gibson, another of Lord Ogle, and a third representing the Marquis del Guasto and his mistress, after Titian, while by Mrs. Gibson there is one of Kneller. Nathaniel Dixon is represented by seven portraits, one of which represents Lady Kildare. Petitot depicts Louis XIV., Nicholas Fouquet, and Madame de Sevigné; Isabey, Napoleon Buonaparte, and the King of Rome, and there are portraits by Janet, Gervase Spencer, Pether, Lady Lucan, and Andrew Plimer. Of foreign miniaturists Werner, Hall, Sicardi, Soiron, and Blarenberghe are well represented, and in pencil work or plumbago, as it is termed, there are delightful miniatures by White the engraver, Forster and Loggan.

There is a good series of enamels also by many unknown masters, and some fine ones by Zincke of members of the Harley and Duke of Portland's families.

One of the interests of the splendid Welbeck collection is the fact that it was carefully catalogued by the indefatigable George Vertue. A manuscript catalogue, dated

1747, is still preserved, and is believed to have been the one that he wrote. It is very complete, and includes besides the miniatures the pictures and many drawings in pen, pencil, and guache. Vertue is himself represented in the collection. There is his own portrait by himself, and a clever portrait by him of one Mr. E. Hay.

The collections next in importance are those which belonged to Dr. J. Lumsden Propert, the author of the "History of Miniature Art," and the collection of Mr. Jeffery Whitehead. Dr. Propert's collection was not a large one, but every miniature in it was choice and as fine as could be obtained.[1] It was especially representative of the best artists, the lesser men being hardly represented in it, and its chief treasures were those of the older school earlier than the days of Cosway and his companions. There were several of Hilliard's works including Sir Christopher Hatton, Elizabeth, and James I., and a most interesting signed one, dated 1610, of Mary, Queen of Scots, painted in oil on a plate of silver. There were also portraits of Erasmus, Mrs. Holland, and Prince Henry, by the same artist. The Olivers were represented by the Duke of Buckingham, the Earls of Pembroke, Southampton, Essex, Leicester, and

[1] While these pages are passing through the press we record with regret the sale of this collection *en masse* to The Fine Art Society, New Bond Street.



THE DUCHESS OF GORDON.



MRS. MOFFATT.

FROM THE PROPERT COLLECTION.

NATHANIEL PLIMER. 1757-1822.



REBECCA, LADY NORTHWICK.



A LADY.

FROM THE PROPERT COLLECTION.

Lindsay, Dr. Donne, and Sir Francis Drake, while Cooper, who was undoubtedly Dr. Propert's favourite artist, was represented by a wonderful series of portraits. There were splendid miniatures of Cromwell, Sir J. Maynard, Thomas May, Col. Lilburn, Lord Fairfax, John Thurloe, the Earls of Southampton and Dartmouth, and Col. Duckett, many of them signed and dated. Vandyck was represented by a portrait of Queen Henrietta Maria, Sir Antonio More by one of Princess Elizabeth, Zucchero by one of Col. Duckett, Lewis Crosse by a fine one of Queen Mary, Flatman by Algernon Sidney, and Dixon by Lord Chesterfield. There was also a superb signed portrait by Bettes of the Earl of Bristol, and a lovely Charles I. by Gibson.

By Cosway there were many fine pictures, and beautiful portraits by Plimer, Smart, Edridge, Engleheart, Shelley, and Grimaldi.

In enamels Dr. Propert was strong in Petitot's work, and had also a very rare enamel by Prieur, and others by Boit, Zincke, Bone, and Hone, and of foreign works, both in enamel and miniature, there were many choice examples. The gems of this collection were better known to the public than were the treasures of many collections, for Doctor Propert had often most considerately lent to various exhibitions his best miniatures.

Mr. Whitehead's collection at Wimbledon is a very much larger series, and includes

specimens of almost every worker in miniature. Many of its best portraits have already been named, but to catalogue a collection that comprises six or seven hundred specimens is impossible in these pages.

There are some remarkable signed portraits by Crosse, several by Hoskins, Cooper, and Dixon. Of lesser known masters in miniature work there are examples by Stump, Shelley, Raven, Angelica Kauffmann, Scouler, Chinnery, Hone, Wright, Hamilton, Barber, Collins, Sullivan, Boyle, Wood, Bonyer and Coles.

There are some wonderful plumbago works by White, Forster, Faber, and Loggan, signed and dated.

Mr. Whitehead has a splendid series of signed portraits by Smart and his only rival in respect to the works of this artist and of Plimer is Mr. Charles J. Wertheimer of Park Lane.

Mr. Wertheimer's collection is very small but very fine; and by his permission its chief pieces are here illustrated. They represent Andrew Plimer and honest John Smart at their very best, the Plimers in this group being perhaps the finest in existence.

There is a long range of enamels in Mr. Whitehead's cabinets, including works of great beauty by every master, not omitting the scarcer names such as Perrache, W. B., Hurter, Prewitt, Seret, and Prieur. Zincke,



A LADY.

SIGNED.

OWNER J. W. WHITEHEAD, ESQ.

Boit, and Spencer, with the great Petitot, are also well represented.

A special feature has been made of French miniatures, and here again every master is represented, and the general characteristic of Mr. Whitehead's whole collection, whether in English or foreign schools, is the presence in it of all the lesser men as well as the greater, and the fact that hardly a known miniaturist is unrepresented in his cases. Mr. Whitehead possesses the only miniature by Cosway signed on its face. He owns the Queen Elizabeth Prayer Book, and in very many other aspects his huge collection stands unrivalled.

To the collections of the Earl of Dartrey, Earl Spencer, the Earl of Derby, and the Baroness Burdett-Coutts, allusion has already been made.

Holland House with its room full of miniatures must not be overlooked. There are many works in it by Plimer, some fine Cosways, several foreign miniatures and early works by Crosse, Hilliard, and Cleyn. The little room is entirely hung round with frames containing miniatures of dainty loveliness, now most carefully guarded and cared for by their noble owners, the Earl and Countess of Ilchester.

Another room of miniatures is at Ham House, and here Lord Dysart's treasures are all of the early schools. Hoskins is better represented in this room than in

any other collection, and Coopers, Olivers, and Hilliards of rare beauty are to be found. In other rooms at Ham House there are several foreign miniatures and one or two Cosways, but the treasures of the miniature room are mainly the works by Hoskins and Vandyck, Oliver, Flatman, and Cooper.

The Hawkins collection is now at the Ashmolean Museum at Oxford, and is not catalogued but is in course of arrangement. There are some interesting miniatures at Bath in the Holbourne Museum, especially works by Mrs. Cosway. Lord Wharncliffe has a very fine lot of eighteenth century works by Cosway, Plimer, Grimaldi, Engleheart, as well as portraits by Hilliard, Oliver, Hoskins, and a glorious one by Gibson.

The collection of Digby portraits at Sherborne Castle is noteworthy, and has already been mentioned. Its Olivers are some of the most beautiful in existence and of the greatest interest. They were all originally at Strawberry Hill.

Mr. Frank Woodroofe owns most of the Joseph miniatures of the Cosway period. They are a fine series, and include the beautiful oblong miniature of Lord Northwick's three daughters, by Andrew Plimer, which is perhaps excelled only by the two in Mr. Wertheimer's cabinets.

The great collection at Hertford House, now happily the property of the nation,

ROUVIER. 1782.



MADAME LE BRUN.
SIGNED AND DATED 1785.

P. DAUBIGNY. 1793-1858.



LA DUCHESSE DE NEMOURS.
SIGNED.

OWNER J. WARD USHER, ESQ.

must not be overlooked. It is exceedingly rich in the work of the continental schools, and especially in French miniatures of the finest period.

Works by Augustin and by Isabey abound, and there are many others by Hall, Fragonard, Sicardi, Brugnotti, Gaye, Charlier, Guérin, Lysinska, Fleury, Bouchardy, Boucher, Mansion, Singry, Gerard and Quaglia. Many of these artists are almost unknown to English collectors, and their works do not appear in any of the other large collections in this country. Isabey, Augustin and Hall are particularly well represented in the Wallace cabinets, every miniature by these masters being of the best.

There are also a few good English works. Cosway is represented by half-a-dozen miniatures. Hilliard, Cooper, Lens, Humphrey, Flatman, Mrs. Mee and Newton all find a place, while in enamels, Bone, Essex, Zincke and Lee are not forgotten.

There are beside these a host of French miniatures to which artists' names are not appended, but it is confidently expected that, in the new arrangement and cataloguing of this vast possession so munificently left to the English nation, many of the uncertain works will receive definite attribution.

There is a very fine collection of miniatures at Lincoln, belonging to Mr. James Ward-Usher.

Mr. Ward-Usher is specially known to

collectors for his wonderful series of old watches, perhaps the most beautiful and most valuable specimens that are in existence. He has also collected miniatures, and by his courtesy several of his greatest treasures are illustrated in these pages. His collection is noteworthy for the many miniatures it contains by eminent artists of the later continental schools.

It comprises amongst others a portrait of the Princess Borghese, sister of Napoleon I., by Anguissola, one of the Duchesse d'Angoulême by Gauci (1814), the Duchesse de Nemours by Daubigny, the Princesse de Lamballe by Fragonard, Madame le Brun by Rouvier (1785), Marie Antoinette by M. V. Costa, a superb Petitot of Louis XIV., and a wonderful Dinglinger (1713), of Augustus the Strong, contained in the pack of an ivory figure of a pedler. There are also several beautiful works by Isabey, Augustin, Werner and Bisson.

English miniaturists are, however, not neglected. Mr. Ward-Usher possesses the very fine and genuine Cosways of Colonel Fane and Lady Elizabeth Foster, a Samuel Cooper of Richard Cromwell, and fine portraits by Hone, Dixon, Smart, Lens, and Ross. There are two interesting portraits by Kneller of Lady Betty Germaine and the Duke and Duchess of Marlborough, a fine one of Countess Grosvenor by Lawrence, and some choice enamels by Bone.



MADAME LA PRINCESSE DE LAMBALLE.

AFTER SIR JOSHUA REYNOLDS.
AN ENAMEL.

C. F. ZINCKE.
CIRCA 1684-1767.



KITTY FISHER.



KITTY CLIVE.

OWNER J. WARD USHER, ESQ.




THE PRINCESS BORGHESE.
SISTER OF NAPOLEON I.
SIGNED.

OWNER J. WARD USHER, ESQ.

AN UNKNOWN ARTIST.



MARY, QUEEN OF SCOTS.

DINGLINGER. ?-1767.



AUGUSTUS THE STRONG.

OWNER J. WARD USHER, ESQ.

One little group must not be overlooked. They represent the later Stuarts, James III., Henry IX., Cardinal Duke of York, and others, and were collected by Princess Charlotte, and sold at the dispersal of some of her treasures. A feature about this Lincoln collection is that it mainly contains well known and historical miniatures acquired at high prices from the most important sales, and in most instances the miniatures are signed, dated, and authenticated by evidence of unqualified accuracy.

A very large collection belongs to Mr. Julian Senior, and is particularly rich in eighteenth century English miniatures. Some of its Cosways, acquired at the Truro Sale, are of unparalleled beauty, and the lesser English masters are admirably represented. Mr. Senior has never spared cost in obtaining the very finest miniatures, and his collection is a very rich and varied one, including works by most of the eminent artists.

It will be impossible to mention all the persons who own fine miniatures, but perhaps a few more names may be of interest. Earl Beauchamp has some at Madresfield, including some rare enamels, and the Earl of Ancaster has a fine series, the most noteworthy of which is the celebrated Ancaster box decorated by Cosway at his best period. There are some lovely Cosways and a delicious Smart in the possession of the Hon.

Willoughby Burrell, and others, representing members of the same family, belong to Lord Gwydyr, General Crutchley, and Earl Waldegrave. Mr. Henry Drake has several by Cosway, and many fine ones by Plimer, Lord de Mauley a long and interesting series by several masters, the Earl of Radnor some specially fine Cosways, and Lord North has the remaining ones of the series of Coutts portraits by Cosway, some of which belong to the Baroness Burdett-Coutts. Sir Tollemache Sinclair has a large collection of miniatures of ladies only, including many very fine recent foreign works, and the Countess Tolstoy's cabinet is also rich in the work of continental miniaturists besides including some admirable portraits by Plimer. There is a large collection of miniatures at Dorchester belonging to Mr. E. W. Williams, and a varied but important group in London belonging to Mrs. Bertie Butler.

The Earl of Yarborough has several very choice works, and the author of this volume has a few representative works by English masters, some of which are depicted in these pages. They include specimens by Samuel Cooper, George Engleheart, Flatman, Dixon, and Chinnery, the original drawing in plumbago by David Loggan for his engraving of Charles II., and one miniature signed with a mysterious monogram, which is attributed to Cleyn.

GEORGE ENGLEHEART. 1752-1829.



GREGORY, WILLIAM, 11TH BARON SAYE AND SELE.

SAMUEL COOPER.
1609-1672.



THOMAS MAY,
HISTORIAN OF THE PARLIAMENT.
b 1594, d 1650.

GEORGE CHINNERY.
DIED 1850.



MISS LINDECK.
SIGNED.

OWNER DR. G. C. WILLIAMSON.



CHARLES II.

PLUMBAGO DRAWING ON VELLUM FROM LIFE, FOR HIS CELEBRATED ENGRAVING OF THE KING.

FROM THE WHITEHEAD COLLECTION.

OWNER DR. G. C. WILLIAMSON.

To study the works of Engleheart, it is absolutely necessary to see the collection that remains in the family and belongs to Sir Gardner Engleheart, K.C.B. John Russell's brilliant miniature work can only be properly examined in the collection of Mr. Francis Webb, while to understand the work of Andrew Robertson, and his beautiful cabinet miniatures, it is necessary to know his daughter, Miss Emily Robertson, and to see the treasures that she possesses.

The Earl of Erne amongst others possesses a fine cabinet portrait by this artist, the greatest of the nineteenth century school, while the Marquis of Huntly owns the miniature that is perhaps his noblest work.



ELIZA, COUNTESS OF DERBY, *née* FARREN.



GEORGIANA, DUCHESS OF DEVONSHIRE.

OWNER—THE EARL OF WHARNCLIFFE.



THE COUNTESS OF SHAFTESBURY AND LADY BARBARA ASHLEY.

OWNER—LORD DE MAULEY.

# INDEX OF ARTISTS' NAMES.


Anguissola, 162.
Augustin, J. B. J., 121, 122, 123, 160.

Barber, R., 110.
Beale, Mary, 41.
Beauclerk, Lady D., 60.
Beaumont, J. T. B., 85.
Behnes, W., 85.
Benwell, Miss, 60.
Bettes, John and Thomas, 23, 24, 145, 149.
Biffin, Miss, 60.
Bisson, 162.
Blarenberghe, Henri van, 121, 155.
Bogle, John, 60.
Boit, C., 100, 101, 102, 157, 158.
Bone, H., 109, 111, 114, 146, 157, 160, 162.
Bone, R. T., 111.
Bonyer, 158.
Bordier, P., 90, 91, 92.
Bouchardy, 160.
Boucher, 160.
Boyle, 158.
Brugnotti, 160.
B. W., 110, 111, 158.

Carriera, Rosalba, 119, 153.
Chalon, A. E., 84, 137, 145.
Charlier, J., 160.
Chastillon, L., 120, 121.
Chinnery, Geo., 158, 164.
Cleef, Justus van, 23, 109.
Cleyn, Penelope and Franz, 35, 41, 145, 159, 164.
Clouet family, 116, 117, 118, 149.
Coles, 158.
Coles, Francis, 58.
Coles, Samuel, 47, 58.
Collins, Richard, 59.
Collins, Samuel, 51.
Cooper, Alexander and Samuel, 36-41, 142, 144, 147, 152, 157, 159, 160, 162, 164.
Corbould, E. H., 145.
Costa, V., 162.
Cosway, R., 11, 38, 61-71, 79, 135, 137, 142, 144, 149, 157, 160, 162, 163, 164.
Crewe, Miss, 60.
Crosse, Lawrence, 44, 45, 145, 149, 154.
Crosse, Richard, 59.

Dahl, 154.
Damer, Mrs., 60.
Daubigny, 162.
Delgarde, 154.
Digby, Simon, 43.
Dinglinger, 111, 162.

Dixon, N., 149, 154, 157, 162.
D'Orsay, Count, 137.
Downman, 137.
Drummond, Samuel, 85.
Dürer, Albert, 20.

Edridge, Henry, 53, 56, 137.
Ellis, Mrs. C., 145.
Engleheart, Geo., 13, 53, 57, 58, 135, 136, 160, 164.
Essex, W., 160.

Faber, John, 43, 158.
Finney, Samuel, 60.
Flatman, Thos., 42, 145, 149, 154, 157, 159, 160, 164.
Fleury, 161.
Foldsone, John, 86.
Forster, T., 158.
Fragonard, 161, 162.
Füger, H. F., 120, 123.

Gauci, 162.
Gerard, 160.
Gerbier, Sir B., 35.
Gibson family, 41, 154, 157, 160.
Gower, Lord R., 127.
Greuze, 149.
Grimaldi, Wm., 59, 160.
Groth, 106.
Guérin, J., 160.
Guernier family, 99.

Hamilton, 158.
Harlow, G. H., 85.
Haughton, Moses, 58, 85.
Heaphy, Thos., 58, 85.
Hearne, Thos., 56.
Heath, Dudley, 145.
Heath, H. C., 145.
Heere, L. de, 25.
Hilliard, N., 19, 23, 25, 30, 31, 147, 148, 150, 152, 153, 154, 156, 159, 160.
Hoadley, Mrs., 46.
Holbein, H., 19-23, 144, 147, 150, 154.
Hollar, W., 21.
Hone, Horace, 48, 107, 108.
Hone, Nat., 47, 59, 107, 146, 162.
Horebout family, 20.
Hoskins, John, 36, 37, 145, 147, 148, 150.
Hualt, P. and A., 100.
Hudson, T., 47, 154.
Humphrey, O., 50, 51, 52, 145, 160.

Isabey, J. B., 122, 123, 160.

Jamesone, Geo., 35.
Janet. *See* Clouet.
Jansen, Cornelius, 109, 153.
Jervas, 46, 154.
Jones, Miss, 60.

Kauffmann, Angelica, 158.
Kneller, Sir G., 42, 154, 162.

Langdon, 86.
Lawrence, Sir T., 85, 86, 162.
Lee, 161.
Leeman, A., 110.
Lens, Bernard, 46, 145, 149, 152, 153, 154.
Loggan, David, 42, 158, 164.
Loo, Van, 47.
Lucan, Lady, 60.
Lysinska, 161.

RICHARD COSWAY, R.A. 1740-1821.



LORD DE MAULEY AND SIR F. C. PONSONBY, CHILDREN OF FREDERICK, EARL OF BESSBOROUGH.

OWNER—LORD DE MAULEY.

Mander, Van, 19, 20.
Mansion, 161.
Mee, Mrs., 86, 160.
Merian, M., 118.
Meyer, Jeremiah, 47, 107, 145.
Moira, Edw., 145.
More, Sir A., 25, 157.
Moser, G. M., 107.
Murphy, D. B., 110.
Musgrave, Mrs., 86.

Newton, Sir W., 145, 160.
Nixon, Jas., 53.

Oliver, Isaac and Peter, 30-34, 142, 144, 147, 148, 150, 152, 153, 156, 160.

Perrache, 110, 158.
Pether, Wm., 56.
Petitot, Père et fils, 90-99, 135, 150, 155, 158, 162.
Plimer, Andrew and Nathaniel, 71-77, 135, 158, 159, 160, 164.
Plott, John, 59.
Poelemberg, C., 35.
Praga, Alfred, 127.
Prewitt, Wm., 109, 110, 146, 150, 158.
Prieur, 111, 146, 157, 158.

Quaglia, 161.

Raeburn, Sir T., 78.
Raven, S., 158.
Reynolds, Sir J., 52, 53.
Reynolds, Miss, 60.
Richter, C., 106.
Robertson, Andrew, 78-83, 140, 165.
Robertson, Archibald and Alexander, 78.
Robinson, W., 86.
Rosalba. *See* Carriera.
Ross, Sir W., 79, 86, 87, 88, 162.
Rouquet, A., 47.
Rouvier, A., 162.
Russell, John, 135, 137, 165.

Sadler, Thos., 43.
Scouler, John, 47, 158.
Shelley, Saml., 54, 158.
Sherriff, Chas., 58.
Shiercliffe, Edw., 110.
Shipley School, 51.
Shute, John, 23.
Sicardi, J., 155, 160.
Singry, 161.
Smart, John, 48, 49, 50, 145, 158, 162, 163.
Soiron, F., 155.
Soret, 110, 158.
Spencer, G., 46, 106, 110, 145, 149, 155.
Spencer, Lady, 60.
Spicer, Henry, 109, 110.
Strange, Sir R., 46, 158.
Stretes, G., 23.
Stroehling, 149.
Stump, J., 158.
Sullivan, Luke, 58, 158.

Taylor, Edward, 145.
Teerlinck, L., 23.
Templeton, Mrs., 60.
Thienpondt, C. F., 111.
Thomond, Lady, 60.
Thorburn, 145.
Thouron, J., 111.
Titian, 154.
Turrell, C., 145.

Vandyck, Sir A., 35, 37, 157, 159.
Van Loo. *See* Loo.
Van Mander. *See* Mander.
Vertue, Geo., 155, 156.

W. B. *See* B.
Wells, H. T., 145.
Werner, Joseph, 118, 155, 162.
White, Geo., and Robt., 42, 158.
Williams, Alyn, 127.
Wood, W., 55.
Worlidge, T., 47, 59.
Wright, A., 158.

Zincke, C. F., 102, 103, 104, 105, 106, 110, 146, 150, 155, 157, 158, 160.
Zink, Geo., 105.
Zucchero, F., 25, 31, 154, 157.

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A MILITARY MAN.



MRS. WILLIAM RUSSELL.

OWNER FRANK H. WEBB, ESQ.


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